







1934

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Two hundred numbered copies of this work have been printed, of which one hundred and seventy-five are for sale, twenty-five being proofs on India paper.

This is No. 108.

The reader is besought to kindly excuse and correct the following mistakes which escaped notice when the proofs were corrected :—

Page 9, No.	327,	for	"Monagatari,"	read	"Monogatari."
" 11, "	402,	"	"Sparrows,"	read	"Sparrows."
" 16, "	582,	insert	" , "	after	"Tortoise."
" 18, "	671,	for	"Nogoya,"	read	"Nagoya."
" 23, "	865,	delete	" , "	after	"Tsuishiu."
" 23, "	866,	for	"Monkeys,"	read	"Monkey's."
" 24, "	907,	delete	" , "	after	"passing."
" 25, "	926,	for	"sexagonal,"	read	"hexagonal."
" 26, "	959,	"	"years,"	read	"year's."
" 29, "	1028,	"	"difficulty,"	read	"difficulty."
" " "	" "	"	"they are,"	read	"it is."
" " "	" "	"	"dragon heads,"	read	"a dragon-head."
" 62, "	115,	"	"Makémono,"	read	"makimono."
" 63, "	121,	"	"Makémono,"	read	"makimono."
" 63, "	124,	"	"Makémono,"	read	"makimono."
" 64, "	126,	"	"Spiders,"	read	"Spider's."
" 64, "	181,	"	"Kajami,"	read	"Kagami."
" 74, "	575,	"	"monkey's,"	read	"monkeys."
" 77, "	736,	insert	" . "	after	"Netsuké."
" 79, "	810,	for	"farmers,"	read	"farmer's."
" 83, "	978,	"	"Kamachi,"	read	"Komachi."
" 94, "	21,	"	"nnanako-ji,"	read	"nanako-ji."
" 97, "	111,	"	"Torü,"	read	"Torii."
" 98, "	151,	"	"of,"	read	"as."
" 99, "	107,	"	"Portugese,"	read	"Portuguese."
" 141, line	27,	"	"Hepworth's,"	read	"Hepburn's."
Plate, page 160, for	Iv. No. 311.311 x .	read	11.11 x .		
" " 162, " " "	314	"	14.		
" " 162, " " "	313	"	31.		
" " 164, " " "	295	"	95.		



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A

Japanese Collection



Yours sincerely
J. W. Wilkinson

A JAPANESE COLLECTION

IN TWO VOLUMES

VOLUME I

MADE BY

MICHAEL TOMKINSON

LONDON: GEORGE ALLEN

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PREFACE.

THIS volume contains brief notices of many thousands of objects, which, while differing as to the material of which they are composed, the treatment to which the material has been subjected, and the date of their production, are yet alike in representing the art of Japan, though under very varied aspects. I use the word "art" advisedly. The common phrase "Japanese curios," so often employed by those who are ignorant of Japanese art, is an unconscious betrayal of their estimate of its value. No one would speak of "Roman" or "Gothic" curios, for a knowledge of the history of European art is not necessary for the appreciation of those specimens of fine design and workmanship, produced under the patronage of a Roman emperor or a mediæval ecclesiastic, which have come down to us. These objects owe their preservation for the most part to accident, but in the study of the various branches of Japanese art we meet with a great number of pieces which have always been carefully preserved, with a regard amounting almost to veneration, on the strength of their artistic merit. And yet these wonderful specimens of lacquer, of metal-work, and of carving have not been relegated to museums, but have played their part in the life and ceremonial of Japan. In spite of this they retain in many cases their pristine beauty, a fact due to the perfect workmanship lavished upon them, and still more to the habits of their owners, who realised that care was as much needed for their preservation as for their creation. Thus we find Inro, Suzuri-bako, and many other objects, which, after two centuries, are to all appearance fresh from the artist's hands.

It is quite possible that many who are not unobservant of the art of Europe have never seen any of the finer productions of Japan, but derive their ideas on this subject from the cheap articles made for the European market, which a few years ago crowded the windows of the fancy shops. To judge of Japan by this evidence alone would be like regarding Parian statuettes and the atrocities of the modern Italian statuary mason as representative of the European ideal of sculpture.

Much that has been written on Japanese art by the presumably well-informed is absolutely valueless, although it may have received favourable treatment from the critic's pen; but the attempt to discuss any Western art with such unmistakable ignorance of first principles as is displayed by these writers on Japan would bring down speedy condemnation.

The Japanese does not recognise an abstract Art with a big A, but finds it allied

with nature, and realises its adaptability to the common objects of domestic life no less than to the Kakemono, or water-colour drawing on silk, which is the nearest equivalent to the "picture," representing to too many almost the only legitimate expression of art.

It is true that Japan is not destitute of examples of the fine arts technically so called—painting, sculpture, and architecture. But oil-paintings in frames, life-sized statues of the idealised nude, and monumental structures in stone do not figure in the scheme of Japanese civilisation. Their homes have no space for framed pictures; the human figure has never appealed to them as it did to the Greeks; and their architecture, in a land where seismic disturbance is common, must needs adapt itself to a trembling base. One might say that in the islands of Japan the earth is nervous and the people calm and philosophic; whereas in the West the land is stable enough, but the nerves of the people are disturbed by trifles, and mental earthquakes are as common among them as are seismic phenomena in the Land of the Rising Sun. Schools and styles in favour with us to-day may be cast aside as obsolete at the bidding of fashion, but the Farthest East—with social conditions, racial temperament, and physical forces entirely unlike those of the West—has been until recently true to its ideals. The highly developed civilisation of old Japan, which is so faithfully mirrored in its art, must receive some attention before a full appreciation can be attained of the masterpieces of the artists who lived and worked under the *ancien régime*. A feudal system, analogous to that of Europe during the Middle Ages, prevailed in Japan till 1868, and many of the master-craftsmen lived and worked under the protection of the daimio, or lord, to whose court they were attached.

This collection, which has gradually been accumulated, had its origin in a few really fine objects purchased some twenty years ago. These pieces still retain an important place among the thousands which have been gathered round them, and the high standard of excellence which they instituted has been maintained as rigorously as possible.

The art of Japan has been called the art of the *biblot*, and its masterpieces have been lightly dismissed as *bric-à-brac*; but if mere size is an essential characteristic of art, the Japanese can yet compass the artistic, witness the colossal Buddhas cast in bronze centuries ago, which are to be seen at Nara and Kamakura. In modern times likewise the Japanese can execute his work on a large scale, as the life-size bronze figure supporting a perforated bowl, which stands in the centre of the museum, bears witness.

Some there are who hold that the introduction of Western ideas has killed the artistic instinct of a race which has been more nearly a nation of artists than any the world has ever seen, if we except the Greeks. This supposition surely rates too low the refined taste of the educated Japanese. The glitter and novelty of Western art may for the moment have led to experiments not invariably successful; but it must be remembered how the art of stencilling, comparatively new to Japan, was soon carried to a pitch

of excellence far exceeding that attained by Western races ; and again, that chromolithography, collotype, and other modern processes have already been, not merely mastered, but improved upon by the Japanese. Should the Japanese care to take the arts of Europe seriously, doubtless his productions in that direction will soon occupy a foremost place ; but there are signs that the real tradition of the country, its matchless lacquer, its beautiful enamels, and its marvellous metal-work, will maintain the splendid level reached long ago. For to-day Japan has the sons of her great artists, dowered as were their forefathers with artistic perception and technical skill ; and the chain of masterpieces which, link by link, reaches back so far, is not yet broken. If the opening up of the country and the influx of Western thought do not disturb the tradition, we may safely conclude that the chain will be extended, and that in the future, Japanese art of the nineteenth century will be seen to be worthy of as high a place as that of any former period. It may manifest itself in new directions, but the essence will survive.

This collection has not been limited to antique specimens, and in no case has mere rarity been a sufficient passport for admission. While in most instances the various objects are typical examples of the finest work of old Japan, others are set among them to show that even in these days the hand of the artist has in no wise lost its cunning.

In the transliteration of Japanese words into English characters several systems have been successively used during recent years ; students are hence by no means in agreement, some continuing to follow the older methods. In this catalogue the system given by Dr. Hepburn in the last edition of his English-Japanese Dictionary has been generally adhered to ; but owing to the fact that the various contributors to this volume have adopted various systems, exceptions are not infrequent ; they are, however, chiefly confined to the syllables *byō*, *gyō*, *hyō*, *kyō*, and *myō*, which in several instances are written with *i* instead of *y*.

My thanks are due to those of my friends who have contributed short accounts of the various arts of Japan illustrated in this collection. These introductions are especially valuable, as each contributor has made a special study of the subject upon which he writes. The excellent reproductions of the Swan Company, Messrs. W. H. Ward & Co., and Messrs. Griggs & Sons speak for themselves, and it is gratifying to find that work of such excellence can be produced in England without having to seek the aid of Paris or Berlin.

Should the Catalogue of this collection lead to the increased study of the arts of Japan by my own countrymen, and induce a further application of them to our manufacturing industries, the labour of the compiler will not have been in vain.

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INTRODUCTION TO INRO

INTRODUCTION TO INRO

MOST collectors of Japanese works of art will, I think, agree with me that it is very difficult to say what class of objects best repays the collector and offers the widest field of interest. The choice depends mainly, I think, on two things—first, whether the collector possesses special technical knowledge of any particular branch of art work ; and next, what space he has available for his collections. Where space is a consideration I have no hesitation in deciding for the Inro, or medicine-box. The advantage of a collection of Inro is this, that it contains exceptionally fine examples of the art in which the Japanese have been for centuries without a rival—that of the lacquerer. The beauty of the workmanship strikes the most unlearned observer ; the very sensation of handling a choice specimen—a plain black one, for instance—is in itself a pleasure.

The eminent Inro-makers—of the seventeenth and eighteenth centuries especially—were fond of selecting designs from among the works of celebrated painters of almost every school, so that we have, in small compass, examples of the styles of art prevalent from time to time in Japan. Many of these designs are, moreover, illustrations of the history, mythology, folk-lore, scenery, and daily life of Japan, and of its poetry and fiction, while in many instances the lacquerer gives the name of the designer. No. 118 in the following Catalogue is after Hanabusa Itchō, one of the celebrities of the earlier Ukiyo-ye, or popular school of painting. Nos. 222 and 310 are after Hōgen Yeisen, the great master of the Kano school in the sixteenth century, a school which holds, in Japanese art, a similar position to the early Italian or German art among us. No. 307 is after Hōitsu, a priest, a follower of the Kōrin school of design in the eighteenth and nineteenth centuries, and so on. We have examples of landscapes of the earlier or Chinese school ; views of Lake Biwa (No. 56, &c.) and other places in a later style ; the stations on the great Tōkaidō road, with their names (No. 171) ; subjects, both landscapes and figures, from the famous ancient poem or novel, the *Genji Monogatari* (No. 95, &c.) ; the story of Rosei (No. 669), who, in a dream of a few minutes, passed through a great official career, and awoke cured of ambition. The very method of representing this dream is worth observing, for the events are shown on a brilliant black ground by figures in dull black, most delicately executed.

Among the historical personages we find the Empress Jingō, and her no less famous minister Takenouchi (No. 643), with the tide-ruling gems which enabled her to invade and conquer Corea. The great poet Hitomaru (No. 138) also is represented, and the poet still more widely known—the handsome Narihira, gazing on Fujiyama (No. 262), the subject of one of his poems. Taikōbō, the Chinese minister, is seen fishing without a hook (No. 159) ; another Chinese sage, Kwosekikō, communicates his wisdom to Chōriō, who humbly restores to the old man the shoe that has fallen from his foot (No. 488, &c.) ; and Shōki, the demon-queller (No. 843, &c.), hunts his enemies the Oni, or demons. These Chinese legends are all domiciled and adopted in Japan, the names of

the heroes and sages being transliterated into Japanese. The very Seven Sages of the Bamboo Grove (No. 7) are Chinese epicureans, who managed to combine the pursuit of pleasure with a reputation for gravity and wisdom. We have also the Tengu, with their bird-like heads and wings, who taught Yoshitsune to fence (No. 562); the Old Man with a Rake, and the Old Woman with a Broom, representing the Spirits of the Pines of Takasago and Sumiyoshi (No. 70, &c.); the Gods of Good Fortune, separately or in groups; Nō Dancers and Manzai (No. 552); Street Performers of the Dai Kagura or Shishi-Mai (No. 118), with the grotesque mask of the lion's head; Saru Mawashi, or Monkey Exhibitors (No. 542), and other illustrations of the life of the people, including their agricultural operations.

The flowers, birds, and animals form another group, being for the most part emblematical, and it is necessary to bear in mind that there are few of the usual Japanese decorative designs that are not emblematical, or that do not refer to some well-known poem or tradition (see Myths and Legends, under *Emblems*).

It seems to be a matter of uncertainty as to when the Inro was first used in Japan, but it cannot have been generally worn before the netsuké also became common, and that is usually stated to have occurred about the latter part of the sixteenth century. There is no doubt that many Inro are of as early a date as that, from their somewhat rude and archaic style, combined with evident skill in lacquering, and their decoration is unmistakably in the Chinese manner. It would seem, however, that there is a general agreement to take the time of Kōyetsu (the latter part of the sixteenth century) as that when the Inro first took up an important position as a work of art. I have seen no Inro attributed to Kōyetsu that in any way justified the eulogies bestowed on his work by some writers; but probably I have seen no fair example of it. But of the merits of his pupil, Tsuchida Sōyetsu, there can be no question. He continued working until he was a very old man, and we often find his age added to his signature, as in No. 347, where he is stated to be eighty-eight years old. It is doubtful whether any of the Inro-makers before him ever signed their works, the signature of Kōyetsu being probably added subsequently by a pupil or expert, as was the case with many of the sword-guards, &c., of the Gotō. The information available in any European language respecting the Inro-makers and their work is exceedingly meagre, nor does the "Shōken Kishō" add much to our knowledge, the names given being so few in number, and the dates still fewer. Those given here must therefore be taken as approximate only, precise dates being so rarely obtainable.

Sōyetsu and his immediate successors frequently inlaid their Inro with lead or lead alloys, and with mother-of-pearl, the latter being applied in narrow strips, laid vertically, whether the outline was that of a flower or an animal. Kōrin, however, frequently cut out the object in a single piece of mother-of-pearl, or, at any rate, used larger and more irregularly-shaped pieces, which were also of considerable thickness. They were imbedded in the ground-work of the lacquer, so as to produce a design in sensible relief. Many of the objects are so very conventional in their forms that it is sometimes difficult to guess what they were intended to represent, but as to the exceeding beauty of his grounds of mat gold there is but one opinion. The "Kōrin gold" fully merits its reputation, and was a worthy object of imitation. His signature is frequently found scratched on the outside of the lid of the Inro; still more frequently will it be found forged, as in No. 245.

The two most illustrious names among the older Inro-makers are those of Koma and

Kajikawa. The Koma were lacquerers to the Ashikaga Shōgun, Yoshimasa, in the fifteenth century, and the Kajikawa were the official lacquerers to the Tokugawa Shōgun down to a very late date. Koma Kiuhaku is the first of his family whose name appears on Inro, in the early part of the seventeenth century, and he was followed by several others of varying excellence down to the end of the last century, when Koma Kwansai produced work in every way worthy of the great reputation of the family. Koma Kiuhaku was great in every style of lacquer, and it was a characteristic of the Inro of the Koma and of their school that the linings were often red, and the risers of mat gold, instead of being in nashiji. Both they and the Kajikawa also used black linings and risers, while those of Kōrin were of mat gold.

The Koma were famous for their coloured decorations, in which the design, looked at by oblique light, often appears to be of gold, while an examination by direct light shows it in most brilliant colours. The Koma red is very rich, and, seen by oblique light, has a steely sheen. It was at this period also that the fine togidashi work made its appearance on Inro, and was carried to great perfection by the Koma, the Kajikawa, and their followers. In this work the design is not bounded by a rigid outline, but has rather the appearance of a pastel drawing, and is brought out by a series of rubbings, requiring extraordinary skill and judgment. The great master of togidashi was, however, Yamamoto Shunshō, whose Inro are somewhat rare, especially signed ones. Shiomi Masanari's work is frequently offered as that of Shunshō, for he also was famous for his togidashi; but his signature, in seal character, will generally be found in the angle formed by the tube for the cord and the face of the Inro.

The first of the Kajikawa Inro-makers was Kajikawa Kiujirō, about the middle of the seventeenth century—an admirable artist, who has been followed by many others of his family, producers of excellent work, but of none, I think, equal to that of its founder. His early work was very much in the style of Sōyetsu and of Kōrin, whose mat gold he sometimes imitated with great skill. I know of no list of the Kajikawa even *tolerably* complete; and as several of them used the kakihan or seal of Kajikawa I., it is difficult to distinguish their works; and even when they do use a special kakihan, they usually sign "Kajikawa" only. Kajikawa Hogetsu is completely a follower of Kōrin, and signs his name, as do also Hidetaka and Hisataka, a very clever Kajikawa of the nineteenth century.

It is a moot point whether the Koma or the Kajikawa were the greater artists as lacquerers. Personally, I should be inclined to place them as Inro-makers on a perfectly equal footing, for I know of nothing more beautiful in lacquer than the works of both, nor have I ever seen togidashi by Shunshō superior to that by Koma Kiuhaku.

One of the most remarkable styles is that of Ritsuō (Nos. 108, 122, &c.), living between 1663 and 1747. It is seen to least advantage on his Inro, from the limited space; but he employed pottery, metal, and modelling up in a very bold manner, with remarkable skill and effect. His pupil, Hanzan, was another who encrusted his work with pottery and with carved mother-of-pearl in a very fine style, but less daring and original than that of his master, his subjects being usually fish and shells in mother-of-pearl, coloured ivory and porcelain. Both he and Ritsuō (who authorised him to use his seal) often signed their works on small plaques of porcelain, although I have never met with Hanzan's Inro so signed.

Yōsei, whose works are often confounded with those of Hanzan when unsigned, was a contemporary. M. Gonse says that he introduced the Tsuishu, or carved red lacquer, from China;

but I think this must be an error, and that it belongs to an earlier period than the first half of the eighteenth century.

Some of the earlier and unsigned Inro are decorated with mosaic work of awabi (Haliotis) shell, very rich in colour—a mode introduced from China. One of the best known of the later workers in this style was Chōhei (1605–1649), better known as Aogai Chōhei (“aogai” means blue shell). This kind of decoration, little esteemed by the more æsthetic Japanese amateurs, was brought to great perfection in the nineteenth century, but is rarely signed, and is, for the most part, more remarkable as a wonderful example of manual skill and of patience than for any other merit, except that the black lacquer ground is invariably of the highest excellence.

It will be seen from the Catalogue that Inro were made of a great variety of materials—metal, ivory, pieces of bamboo in their natural state, tortoiseshell, carved cocoa-nut, staghorn, and of wood, carved or decorated with lacquer. The metal Inro had usually silver boxes, enclosed in an outer case of metal, which we find decorated by eminent chasers of the seventeenth century, like Yasuchika (No. 386), or Hamano Kuzui (No. 133). Inro of bark, especially of cherry bark (sakura omote) are by no means uncommon, and are often decorated, as will be seen in the Catalogue (No. 345, &c.), by very eminent lacquerers.

The Tsuishu and Tsuikoku (carved red and black lacquer) Inro are rarely signed. No. 17 bears the name of Chōkwan, but I do not remember a signed piece of an earlier date than the nineteenth century. The art is of Chinese origin, but has been greatly improved by the Japanese. Another Chinese lacquer is the Guri (Nos. 37, 237, &c.), made by a succession of layers of variously coloured lacquers, which are cut through with V-shaped grooves, so as to show the successive strata. These are usually of dull yellow, dark red, and black; but in some of the later seventeenth century Inro the colours are lighter and brighter, and flat surfaces are formed by cutting away the upper layers, so as to show a design of various colours, the details being made out by carving.

Wakasa lacquer (No. 63) is usually made by impressing leaves or fibrous material on the soft putty-like ground of the lacquer, removing them when the putty is hard, and so leaving a mould of them. The surface is covered with thin foil, pressed into all the hollows, and it is then coated with coloured lacquer. This, when hard, is rubbed down until the surface of the foil on the projecting parts is nearly laid bare, showing like metallic gold, the depressions being of various depths of colour, according to the thickness of the lacquer.

Chinkinbori (No. 226) is made by engraving the design upon black lacquer, usually with a rat's tooth, which is less easy to blunt than a steel point. Gold is then rubbed into the lines, and this style of decoration is not infrequent on the risers of Inro, especially on those of Yōsei, Hanzan, and Chōkei. The outsides are also decorated in chinkinbori, but not commonly, one of the most skilful artists in that style being Giokuchō, of the present century.

Surihagashi lacquer (No. 55) has a coating of red over black, or *vice versa*, the upper layer being rubbed off in parts, as the name implies. It is sometimes called tortoiseshell lacquer in England. These are but a few of the varieties of lacquer found upon Inro, and their decoration is almost equally varied.

Besides the style of incrustation practised by the early workers, and by Ritsuō and his school, we find on the Inro of the eminent masters of the latter part of the eighteenth and first half of the nineteenth centuries, groups or single figures in metal, elaborately inlaid with other

metals. Not the least surprising part of the work is the accuracy with which the parts come together, so that the section of the metal is often invisible without the most careful inspection.

Shibayama (Doshō), No. 68, who worked much with Shōkwasai and Kakōsai, introduced ivory for the flesh of the figures, and very admirable indeed are some of the minute faces. A luxury of incrustation followed, carried out by various Shibayama, the family continuing still to work, and although the classicist scorns these pictures in colour, the skill shown in the selection and application of the various tinted layers of shell, the minute beads of coral, the mosaic of malachite, tortoiseshell, &c., and the artistic composition of the picture are all worthy of admiration.

It is impossible to go through such a collection as is here catalogued without being convinced that it is a great, although a very common, mistake to suppose that the making of Inros of the highest class ceased after the end of the eighteenth century. The style of decoration may have changed, as fashions change; but in the first quarter of the present century we find Chōhei well representing the school of Ritsuō, and Kwanshōsai Tōyō and his pupil Kakōsai with Shōkwasai, Yōyūsai, Jōkasai, and others, continuing the best traditions of the Koma and Kajikawa schools. And, finally, we have Shibata Zeshin, whose work may safely be placed by the side of the great masters of the seventeenth and eighteenth centuries. Born in 1807, he died in 1891, and was a pupil of Koma Kwansai, studying painting as well as lacquering under the man who revived the glories of the Koma school. We doubtless owe to Zeshin's enthusiastic admiration for the old painters the artistic feeling that characterises his work; but as a lacquerer he stands perhaps unrivalled for his versatility, and for his power of adopting the style of almost any master without slavish imitation. A large and very characteristic series of his works will be found in the following pages, fully justifying the eulogistic notices of him which appeared at the time of his death.

The more I see of Inro the more I feel how much is to be learnt from them, and about them and their makers. It seems to me that what looks at first sight like a hyperbolic dictum of M. Gonse is merely a simple truth: "Japanese lacquered objects are the most perfect works that have issued from man's hands."

E. GILBERTSON.

I N R O .

		Century.
1.	LACQUER. The celebrated View of Lake Biwa,	17
2.	„ Chinese Landscape,	17
3.	„ Trees in Cloud, in gold and black on black ground	18
4.	„ Tortoises and Landscape, in gold,	19
5.	„ Landscape, in gold, signed <i>Teikan or Sadamoto</i> .	18
6.	„ Bamboo, in togidashi, signed <i>Shiomi Masazané</i> .	17
7.	„ Seven Sages, in gold and colour on black ground, } inscribed, } “designed by <i>Riushō</i> ”—seal <i>Yoshiaki</i> .	18
8.	„ Iris, in gold and inlaid shell, with woodcock in togidashi, on black ground, signed <i>Shigénaga</i> .	17 <i>Pl. 1.</i>
9.	„ Plum Blossom, in gold and shell on black ground, signed <i>Kakōsai</i> .	19
10.	„ Flowers, in gold and inlaid shell on black ground; reverse, black in relief on black ground,	17
11.	„ Pine trees, in gold on black ground, signed <i>Shiomi Masanari</i> .	18
12.	„ Group of Monkeys playing, in gold and colours on gold ground,	18
13.	„ Landscape, in gold on nashiji,	18
14.	„ Landscape, in gold,	19
15.	„ Horses and Cherry tree, in black, gold, and silver, on gold ground— (subject from song) signed <i>Kajikawa</i> .	19
16.	„ Horses and Cherry tree in gold on nashiji—(subject from song)	18
17.	INRO AND NETSUKÉ. Tsuishu Lacquer signed <i>Chōkwan</i> .	19
18.	TSUISHU LACQUER. Chinese Sages in Garden,	17
19.	„ „ Peony Flower,	18
20.	LACQUER. Children catching Butterflies (inlaid with shell),	18
21.	„ Rabbits and Plants, in gold and inlaid shell on nashiji, inscribed { “designed by } Sanrakusai.” }	17
22.	WOOD. Diaper, and Figure under Pine tree, carved in relief, inside nashiji lacquer	18
23.	LACQUER. Fishermen, in togidashi, signed <i>Shiomi Masazané (or Masanari)</i> .	17
24.	„ New Moon and Stream, in silver and gold on nashiji, with rabbits in shell and gold,	18
25.	„ Chinese Landscape, in gold and shell on nashiji,	18
26.	„ Screen and Flowers, inlaid shell on black ground,	18
27.	„ Minute Figures, in togidashi, signed <i>Shiomi Masanari</i> .	17
28.	„ Bamboo, with Sparrows and Mandarin Ducks and Plum, in inlaid shell on nashiji,	18
29.	„ Landscape, in gold and silver, on black background, signed <i>Tōshū</i> .	18
30.	„ Fisherman with Cormorants, in gold and colours on nashiji, .. signed <i>Kwanshōsai</i> .	19
31.	„ Storks, in silver and colours, on gold ground, ... signed <i>Bunriusai</i> (official artificer).	18
32.	„ Iris and Bridge, in gold on nashiji, ... signed <i>Haségawa Korinsai</i> , seal <i>Shigeyoshi</i> .	19
33.	METAL. Autumn Moonlight Night, with man in boat in relief, ... signed <i>Nara Masanaga</i> .	18
34.	LACQUER. Gold and inlaid figures in metal and shell on black ground, { signed metal <i>Shōzui</i> , and } lacquer <i>Shigetsugu</i> .	18

35. LACQUER. Hotei; reverse, Geese flying across the Moon (inscribed "from design by Yeisen Hōgen"), signed *Tōshū*. 18
36. ,, Cicada on Pine tree, and praying Mantis on reeds, in gold and colour on black ground, 18
37. ,, Guri (risers in nashiji), 18
38. ,, Duck near Stream, in gold and silver on black ground, ... signed *Koma Yasutada*. 18
39. IVORY, LACQUERED INSIDE. Kyoyū washing his ears by waterfall, and Sōfu leading an Ox, 17
40. WOOD. Horses carved in blackwood, 18
41. LACQUER. Fowl and Fence, in gold and colour on black ground, ... signed *Joka*. 18
42. ,, Bamboo in various shades of gold and black, on gold ground, ... signed *Kazutoyo*. 19
43. ,, Millet and Sparrows, in togidashi, gold and black, ... signed *Toshihidé*. 18
44. ,, Puppies and Bamboo, in gold and black on black ground, ... signed *Tatsuki Jōho*. 18
45. ,, Lily in togidashi, signed *Toshihidé seal Tōkei*. 18
46. ,, Chrysanthemums in Vase, in gold, 18
47. ,, Jīngō Kwogū (Empress) writing on the rock the record of her victories in Corea, and Také-no-uchi casting back jewel to the sea-god signed *Shōkwasai Tokujō*. 19
48. ,, Pine tree, in togidashi, 18
49. ,, Cock on Drum, and Hen with Chicken under Pine tree, in gold, ... signed *Hōyū*. 19
50. ,, Hōwō Bird on Kiri tree, in gold on nashiji and gold ground, ... signed *Kakōsai*. 19 *Pl. 1.*
51. ,, Cherry Blossom, in gold and colour on gold ground, 18
52. ,, Kiku Crest, in togidashi, 18
53. ,, The dream of a Court noble "That he is presented with a bow and arrow by a goddess," metal in relief on gold ground ... signed *Kakōsai Shōzan*. 19
54. ,, Hōwō and Kiri, in togidashi, signed *Shigénori*. 18
55. ,, (Shape hexagonal). Equisetum and Fern fronds, in gold and shell on Surihagashi lacquer, 17
56. METAL. Shibuichi inlaid with gold. View of Lake Biwa in mist, 18
57. LACQUER. Tōba and Child in bamboo grove, in togidashi, ... signed *Shiomi Masanari*. 18
58. ,, Birds in togidashi, various colours on black, 19 *Pl. 2.*
59. ,, Tōba on Horse, in gold, ivory, and pearl; reverse bamboo and snow in silver togidashi, signed *Jōkasai*. 18
60. ,, Landscape, with Stream in gold, ... signed *Jitokusai, Tachibana, Gyokuzan*. 18
61. ,, Geese in Rice Field, signed *Kajikawa Hidétaka*. 18
62. ,, Mandarin Ducks, inlaid shell on gold ground, ... signed *Shōkwasai*. 19
63. ,, Wakasanuri lacquer, in imitation of Mokumé, 18
64. ,, Autumn Plants, in togidashi, 18
65. ,, Houses in outline, in gold, signed *Inaba*. 19
66. ,, Samurai pursuing Oni, inlaid with various metals and gold lacquer on black ground, signed, metal by *Kankei Shōzui*, and lacquer by *Shigetsugu*. 19
67. ,, Nanten Plant with Berries, in coral and stone on gold ground, ... signed *Shōkwasai*. 19
68. ,, Figures, in gold and encrusted ivory on gold ground, signed *Kakōsai and Shibayama*. 19
69. ,, Boy Sage on Ox, and Horseman, in gold encrusted with shell, { signed *Kataoka, Asahi,* }
and *Shōkwasai*. }
70. ,, Jō and Uba (old man and woman) of Takasago and Sumiyoshi, genii of peace and happiness, signed *Kakōsai, metal by Mototoshi*. 18 *Pl. 1.*



In 96

In. 50

In. 609

In. 70

In. 297

In. 884
In 9





In 642.



In 232



In 190



In 266



In 244.



In 58

In. 74



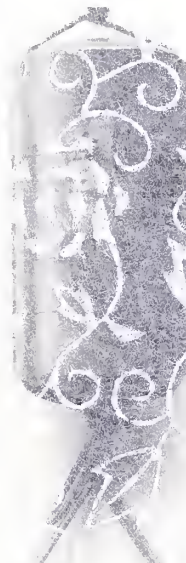
In. 90

In. 85

In. 692
In. 482

71.	LACQUER.	Maple Leaves in Stream, in togidashi, ... signed <i>Rishūsai</i> , designed by <i>Hōgen Yeisen</i> .	18
72.	„	Kiku, in gold and togidashi,	18
73.	METAL.	Inscribed with various seals,	18
2. 74.	LACQUER AND SILVER.	Pine tree and Bamboo, in gold on black ground, ... signed <i>Kajikawa</i> .	17
75.	LACQUER.	Actors in Old Play, figures in gold, ... signed <i>Shōhōsai Kwōzan</i> .	19
76.	„	Plants and Bird, in gold on black ground, ... signed <i>Tōyō</i> .	18
77.	„	Rafts in Stream, in gold on black ground,	18
78.	„	Peony, in gold, signed <i>Kajikawa</i> .	19
79.	„	Fir tree and Stream, in gold on silver ground, ... signed <i>Kajikawa</i> .	18
80.	IVORY.	Quail and Eagle, incised, signed <i>Shūkōsai</i> .	18
81.	LACQUER.	Jurōjin and Child, with Storks and Fir trees (emblems of long life), in gold on nashiji, ... signed <i>Kakōsai</i> .	18
82.	„	Mikado's Carriage and Attendants, in shell and gold,	18
83.	„	Chinese Landscape with Lake, in gold on black ground,	18
84.	„	Birds in silver, black, and colours on gold ground,	18
2. 85.	„	Children playing in the Snow, in gold, silver and colours, ... signed <i>Kajikawa</i> .	18
86.	„	Tokugawa Crest and other devices, in gold and shell inlaid, on red ground, by <i>Koma</i> .	17
87.	„	Plum Blossom and Sparrows, in gold on black ground, ... signed <i>Kajikawa</i> .	18
88.	„	Storks and Reeds, in gold on nashiji, ... signed <i>Kajikawa Hisataka</i> .	19
89.	„	Quail and Millet, in gold, ... signed <i>Jōkasai</i> .	19
2. 90.	„	Primulas in gold and silver on black ground, ... signed <i>Kajikawa</i> .	18
91.	„	View of Mount Yoshino, in gold, ... signed <i>Kōami Nagataka</i> .	17
92.	„	Plants, in gold, ... signed <i>Kajikawa</i> .	19
93.	„	Creeper, in gold on nashiji, ... signed <i>Kajikawa</i> .	18
94.	„	Corean Lion and Peony, in gold on nashiji, ... signed <i>Yukimasa</i> .	18
95.	„	Various Landscapes from <i>Genji Monogatari</i> (a novel), in gold,	18
2. 96.	„	(Circular shape). Dragon, in gold on imitation stone ground, signed <i>Tatsuki Kōkyō</i> , seal <i>Takamitsu</i> .	18 12.1.
97.	„	Shells on Seashore, in gold and colours on nashiji, ... signed <i>Jōkasai</i> .	18
98.	WOOD.	Bean Plant, in gold lacquer,	18
99.	IVORY.	Boar and Plants, in relief,	19
100.	LACQUER.	Kiku and motto (long life), on bands of gold and nashiji, ... signed <i>Kyokusen</i> .	18
101.	„	Flowers, in togidashi on black ground,	18
102.	„	Figure and Stork in gold on shark skin,	17
103.	„	Dragon in Cloud, silver and gold on brown ground, ... signed <i>Kizō</i> .	17
104.	„	Landscape in gold on nashiji,	18
105.	„	Chinese Sage, in silver on gold ground,	17
106.	„	Plum Blossom, in red and gold on black ground,	17
107.	„	Dragon on diaper, in tsuikoku lacquer,	18
108.	„	Deer and Fern fronds, in pottery, lead, and lacquer, ... seal <i>Kwan (Ritsuō)</i> .	17
109.	„	Fruit and Fish, in gold and inlaid shell on gold ground,	18
110.	„	Landscape, in gold on black ground, with the sun in vermilion,	18
111.	„	Plants, in gold and coral on silver lacquer, after drawing of <i>Hōitsu</i> , signed <i>Yōyūsai</i> .	18
112.	„	Geese and Reeds, in shell, gold, and silver, ... signed <i>Kajikawa</i> .	18
113.	„	Pine, Bamboo, Plum, and Storks in gold and black on black ground, ... signed <i>Saitō</i> , from design by <i>Hōkyō Kwōrin</i> .	19

114. WOOD. Fish in Stream, ivory inlaid, signed *Tōhoku*. 19
115. POTTERY. Dragon and Tiger in relief, on diaper ground in Polychrome Kyoto pottery
lacquered on edges ; risers of wood 18
116. LACQUER. Mikado's Carriage, Hat, and Umbrella, in gold and shell on black
ground, signed *Kajikawa*. 17
117. „ Motto "Long Life," and Kiku, in gold on black ground, signed *Kajikawa*. 18
118. „ Shishi Dancer and Children, in silver and colours on gold. *designed by Hanabusa Itchō*. 18
119. „ Chinese Sage, with a child in relief, in various metals on nashiji, *signed Jōkasai*. 18
120. „ Landscape, in gold on black ground, signed *Kajikawa*. 18
121. „ Puppies, in gold and colours on black ground, 18
122. WOOD. Decorated with Elephant in pottery, pearl and lacquer, *seals Kwan and Naoyuki (Ritsuō)*. 17
123. LACQUER. Horses under Cherry trees, in black and gold on nashiji, signed *Jōkasai*. 18
124. „ Kiku Crest, in gold, with inscription "Kotobuki" (long life) in black, *signed Kajikawa*. 18
125. „ Storks flying over Fir trees, in gold on togidashi, signed *Kajikawa*. 18
126. „ Plum Blossom, inlaid in shell, lead, and gold on black ground, *signed Jōkasai (aged 71)*. 18
127. „ Peacock, in shell and gold on gold ground, signed *Kajikawa*. 18
128. „ Tōba ; reverse, bamboo, in pottery, lead, shell and gold lacquer on
black ground, *seal Kwan (Ritsuō)*. 17
129. „ Imitation shibuichi, Boars in relief, finely chased, bamboo grass in gold
and shell *by Zeshin*. 19
130. „ Views of fifty-three stations on the Tokaido road, in gold on nashiji, *by Kajikawa*. 18
131. „ Fish skin lacquered. New Moon and Birds, 18
132. „ Oxen in monochrome on gold ground, inscribed "after design of
Yōshuntei Chikanobu Hōgen," signed Tōbokusai Yasutaka, a vassal of
the governor of Yanagawa, at the age of 65, in the 9th of Bunkwa (1812), 19
133. SILVER. Insects and Chrysanthemums, signed *Kuzuī*. 18
134. LACQUER. Rice Harvest ; man resting, gold on black ground, signed *Kajikawa Hidetaka*. 18
135. „ Flight of Birds, in black and nashiji, inscribed "designed by Hōgen
Tansaku," signed *Shunshō Mitsusada*. 18
136. „ Elephant, in shell ; reverse, figure in gold on black ground, 18
137. „ Elephant and Female Figures of the time of Ashikaga (15th century), in
various metals and gold lacquer on gold ground, signed *Kazunobu*. 19
138. „ Hitomaru in a Boat, writing on tablet before an old man, in gold, *by Koma*. 17
139. „ Entrance to Castle, in inlaid shell and gold on black ground, *by Kwōyetsu*. 17
140. „ Fisherman and Boat, in gold on black ground, 17
141. „ Moon in Togidashi, ground of black and nashiji, signed *Tōshi*. 18
142. „ Bamboo in mother of pearl and gold on silver nashiji, 18
143. „ Plants and Stream, in gold and inlaid shell on nashiji, signed *Koma Yasutada*. 18
144. „ Chinese House and Storks in gold and inlaid shell on nashiji, signed *Kajikawa*. 18
145. „ Daimio's Carriage, signed *Seisei Kwōrin*. 17
146. „ Wild Boar among Plants, in gold, with moon in silver togidashi, 18
147. „ Well, overshadowed with tree, gold and shell inlaid on black ground, *signed Kajikawa*. 18
148. „ Storks and Bamboo, in pearl and lead on gold ground, signed *Kwōrin*. 17
149. IVORY. Arum Lily, inlaid in tortoise shell, &c., signed (*Shibayama*) *Dōshōsai*. 19
150. LACQUER. Tsuikoku and Tsuishu, Fukurokuju (God of Happiness), signed *Meichō*. 18
151. IVORY. Karashishi and Peony, encrusted in shell, gold and coral, *by Shibayama*. 19



In. 86

In. 263

357

In. 118

In. 206

In. 654

In. 592

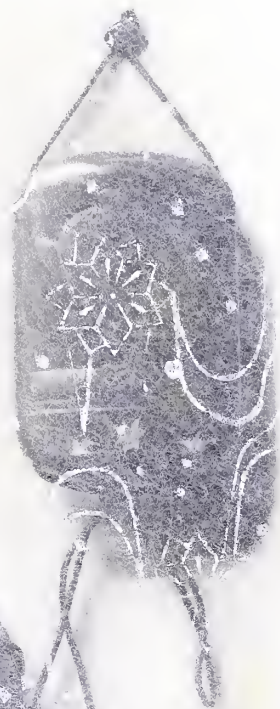
In. 310

In. 475

In. 55

152.	LACQUER.	Ox, in black and gold on red ground,	18
153.	„	Inro, with Yatate or Brush Case, inlaid with pearl and gold,	18
154.	„	Chrysanthemums and Iris, in gold on nashiji, signed <i>Shōriusai</i> .	18
155.	SILVER, OUTER CASE BRONZE.	Angel in Cloud and Rōshi on an Ox, inlaid with various metals, ...	19
156.	LACQUER.	Quail, in gold on black ground, signed <i>Kajikawa</i> .	18
157.	„	Chrysanthemums on a ground of inscription of “Kotobuki” (long life), in togidashi, signed <i>Baigiokusai</i> .	18
158.	„	Different panels decorated and encrusted in shell, &c.; on gold ground, signed <i>Kajikawa</i> .	19
159.	WOOD, INLAID IVORY.	Taikōbō, a learned recluse, who was sent for by the Chinese Emperor Bun-ō to direct his government,	18
160.	LACQUER.	Kajima Dancers, gold, and inlaid shell on nashiji, signed <i>Jōkasai</i> .	18
161.	„	Two Figures hauling Boat, in lead, shell, and gold on red ground, { <i>forged signature</i> { <i>Tsuchida Sōyetsu.</i> }	19
162.	„	Junk, laden with firewood, in stream, inlaid shell and lead to imitate Kwōrin, ...	19
163.	„	Carp in a Stream under Peach tree, in togidashi, signed <i>Shigehide</i> .	18
164.	„	Plum blossom in gold, red, and shell, made by Meiō Jōka, and guaranteed by Jōka Hirosato,	17
165.	„	Crab, in green enamelled porcelain; and sea-weed in gold on black ground, seal <i>Kwan (Ritsuō)</i> .	17
166.	„	Boats on Waves, laden with firewood, in pearl, lead and gold; inside, wave decoration, in silver, signed <i>Koma Kwansai</i> .	18
167.	„	Plants and well, in gold and inlaid shell on nashiji, by <i>Kajikawa</i> .	18
168.	„	Chrysanthemums, in gold and silver on nashiji, signed <i>Nishikawa Yasunobu</i> .	18
169.	„	Chrysanthemums, and inscription “Kotobuki” (long life), in different golds on nashiji, signed <i>Kobayashi Yasutane</i> .	18
170.	„	Balcony of Palace at Kyoto, in gold, on black and silver ground,	18
171.	„	The fifty-three Towns of the Tōkaidō (inscribed with the names), in the distance Fujiyama, in gold, signed <i>Hōsensai</i> .	18
172.	„	(Kidney shape). Birds in Ivory on black ground,	18
173.	„	Musical Instruments, &c., for Nō Dancers, in gold and colours on gold and nashiji, signed <i>Jōka</i> .	18
174.	„	Bridge and Masts of Boats, in gold and shell on black ground, signed <i>Kajikawa</i> .	18
175.	„	Bird, in metal; gate and fence, in lead, shell, and gold lacquer on nashiji, designed by <i>Hōitsu</i> , signed <i>Yōyūsai</i> .	18
176.	WOOD.	Yūgao (gourd plant) in gold and lead, inscribed “design by Hōitsu,” signed <i>Yōyūsai</i> .	18
177.	LACQUER.	Flight of Birds and Masts of Boat, in shell, lead, and gold on nashiji, signed <i>Hasegawa Korinsai</i> seal <i>Shigeyoshi</i> .	19
178.	„	Shells, in pottery on black ground, school of <i>Ritsuō</i> .	17
179.	„	Inscribed with “Kotobuki” and Stork (typical of long life), signed <i>Koma Kiuhaku</i> .	17
180.	„	Stream, in gold and inlaid lead and shell, signed <i>Kikō</i> .	18
181.	BAMBOO.	With drawers, decoration, encrusted work and gold lacquer, signed <i>Banko</i> .	19
182.	LACQUER.	Trees, in togidashi,	17
183.	„	Imitating wood,	18
184.	„	Black and gold, on paper; outer case decorated with metal birds,	18
185.	„	Eagle, Stork, and Plants, in shell, gold and black on black ground, signed <i>Kajikawa</i> .	18
186.	„	Plants and Bird, in gold and black togidashi, signed <i>Shigenaga</i> .	18

187.	LACQUER.	Storm Dragon, in chinkinbōri,	...	...	...	...	...	...	...	18
2. 188.	„	Horse, in gold and shell on black ground,	...	...	...	...	...	signed Kajikawa.	...	18
189.	IVORY.	Rōshi on Ox, and Mafushi with Deer,	...	...	...	...	...	...	...	19
2. 190.	LACQUER.	Ducks in Stream, encrusted in ivory on black ground,	...	...	...	...	...	signed Koma Kiuhaku.	...	17 ⁷²
191.	„	Landscape, in gold on nashiji,	...	...	...	...	...	signed Kajikawa.	...	18
192.	„	Landscape, with Fujiyama in distance, in silver on gold ground,	...	...	...	...	...	signed Kajikawa.	...	18
193.	„	Butterflies, in shell and gold,	...	...	...	...	...	signed Koma Yasutada.	...	18
194.	„	Black Crows, landscape in gold,	...	...	...	...	...	signed Kajikawa.	...	18
195.	„	Deer and Tree, in lead and pearl on gold ground,	...	...	...	...	...	signed Hōkiō Kōrōin.	...	17
196.	„	Landscape, in gold on nashiji,	...	...	...	...	...	signed Kajikawa.	...	18
197.	„	Convolvulus, in gold on giobu,	...	...	...	...	...	signed Koma Koriu.	...	18
198.	STAGHORN.	Pine tree, and requisites for tea ceremony, in lacquer,	...	...	...	...	...	...	...	18
199.	TORTOISE SHELL.	Chinese Sages,	...	...	...	...	...	...	...	17
200.	LACQUER.	Flowers and Stream, in gold,	...	...	...	...	...	...	...	19
201.	SHARK SKIN.	Chestnut and Charcoal, in gold and coloured lacquer,	...	...	...	...	...	...	...	18
202.	LACQUER.	Kiri and other Crests, in gold on black ground,	...	...	...	...	...	signed Kwagetsusai.	...	19
203.	CHERRY WOOD.	Chrysanthemums,	...	...	...	...	...	signed Hara Shiūgetsu.	...	19
204.	LACQUER.	Mokugio (bell), in gold and black,	...	...	...	...	...	signed Ritsuō, seal Kwan.	...	18
205.	„	Three small inro, two signed Yōyūsai,	...	...	...	...	...	...	...	18
206.	„	Pheasants, in colour and gold on black ground, inscribed “from drawing by Yukinobu,”	...	...	...	...	...	made by Kōami Masamine.	...	18
207.	„	Stream with Bird, in togidashi and shell on black ground,	...	...	...	...	...	signed Rissō.	...	18
208.	„	Quail in Grass, gold and silver on black ground,	...	...	...	...	...	signed Koma Koriu.	...	18
209.	CARVED WOOD.	Sages,	...	...	...	...	...	signed Tomoichi.	...	18
210.	LACQUER.	Shintō Story, gold, colour and shell on black ground,	...	...	...	...	...	signed Kwanshōsai.	...	19
211.	„	Boat in Rain, gold and nashiji,	...	...	...	...	...	signed Koma Yasutada.	...	18
212.	„	Lacquered canvas on wood. Yūgao (gourd,) in gold,	...	...	...	...	...	signed Shōho (aged 72).	...	19
213.	„	Cherry tree, in gold on black ground,	...	...	...	...	...	signed Inagawa.	...	18
214.	„	Clouds, in nashiji ; outer case reeds and rabbits, in shell and lead, on black ground,	...	...	...	...	...	...	...	18
215.	„	Plant and Butterfly, in coloured glass, and gold on nashiji,	...	...	...	...	...	signed Morimitsu.	...	18
216.	„	Stork, in silver on black ground	...	...	...	...	...	signed (metal work,) Yasuchika.	...	18
217.	„	Horses, in gold on black and nashiji,	...	...	...	...	...	signed Kajikawa.	...	18
218.	„	Stork and Pine, in pottery and lead,	...	...	...	...	...	by Ritsuō.	...	18
219.	„	Flowers in shell, gold and colours on black ground,	...	...	...	...	...	signed, made by Yōsei.	...	18
220.	„	Cranes and Boat, in gold and shell on black ground,	...	...	...	...	...	signed Jōka.	...	18
221.	„	Birds and Tree in snow, metal and lacquer on black ground,	...	...	...	...	...	signed Jōka.	...	18
222.	„	Flowers and Paper Packets for Perfumes, encrusted in ivory and gold,	...	...	...	...	...	designed by Hōgen Yeisen, signed Kajikawa.	...	19
223.	„	Basket of Chrysanthemums, in gold on nashiji,	...	...	...	...	...	signed Hasegawa Shigeyoshi.	...	18
224.	„	Chinese Landscape, in red and gold,	...	...	...	...	...	...	...	17
225.	„	Kamakura lacquer, Chinese Sage,	...	...	...	...	...	...	...	16
226.	„	Window, and requisites for tea ceremony ; inlaid ivory and colours on black ground, riser in chinkinbōri,	...	...	...	...	...	signed Yōsei.	...	17
227.	„	Nō Dancer's Mask, Cap, and Fan, and Pine tree, on powdered gold ground,	...	...	...	...	...	...	...	18
228.	„	War Horn and Drum, in gold, colours, and shell,	...	...	...	...	...	signed Kajikawa Tomohide.	...	18



1891	Dragon, in chinkinbori,	18
1892	Horse, in gold and shell on black ground, signed <i>Kajikawa</i> .	18
1893	Roshi on Ox, and Mafushi with Deer,	19
1894	Ducks in Stream, encrusted in ivory on black ground, signed <i>Koma Kihaku</i> .	17
1895	Landscape, in gold on nashiji, signed <i>Kajikawa</i> .	18
1896	Landscape, with Fuji in distance, in silver on gold ground, signed <i>Kajikawa</i> .	18
1897	Butterflies in shell and gold, signed <i>Koma Yasutada</i> .	18
1898	Black Crows, and pine, in gold, signed <i>Kajikawa</i> .	18
1899	Tiger and Pine, in gold and pearl on gold ground, signed <i>Hōkiō Kōron</i> .	17
1900	Landscape, in gold on nashiji, signed <i>Kajikawa</i> .	18
1901	Camellias, in gold on giban, signed <i>Koma Kōrō</i> .	13
1902	Dragon, and other figures for tea ceremony, in lacquer,	18
1903	Three Sages, in black lacquer,	17
1904	Flower and Willow, in gold,	19
1905	Three Sages, in black lacquer, in gold and coloured lacquer,	18
1906	Three Sages, in gold on black ground, signed <i>Kwagetsai</i> .	19
1907	Three Sages, in gold and black, signed <i>Hara Shigeo</i> .	19
1908	Three Sages, in gold and black, signed <i>Ritsū, and Kuan</i> .	18
1909	Three Sages, two signed Yōyēsai,	18
1910	Three Sages, in colour and gold on black ground, inscribed 'From	18
1911	Three Sages, in gold and black, signed <i>Kōmei Masumine</i> .	18
1912	Three Sages, in gold and black, signed <i>Rissō</i> .	18
1913	Three Sages, in gold and black, signed <i>Koma Kōrō</i> .	13
1914	Three Sages, in gold, colour and shell on black ground, signed <i>Tomoichi</i> .	18
1915	Three Sages, in gold, colour and shell on black ground, signed <i>Kōmei Masumine</i> .	19
1916	Three Sages, in gold and nashiji, signed <i>Koma Yasutada</i> .	18
1917	Three Sages, in gold, signed <i>Shōho (aged 72)</i> .	19
1918	Three Sages, in gold on black ground, signed <i>Inogawa</i> .	18
1919	Three Sages, in gold on black ground,	18
1920	Three Sages, in gold on black ground,	18
1921	Three Sages, in gold on black ground,	18
1922	Three Sages, in gold on black ground,	18
1923	Three Sages, in gold on black ground,	18
1924	Three Sages, in gold on black ground,	18
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1992	Three Sages, in gold on black ground,	18
1993	Three Sages, in gold on black ground,	18
1994	Three Sages, in gold on black ground,	18
1995	Three Sages, in gold on black ground,	18
1996	Three Sages, in gold on black ground,	18
1997	Three Sages, in gold on black ground,	18
1998	Three Sages, in gold on black ground,	18
1999	Three Sages, in gold on black ground,	18
2000	Three Sages, in gold on black ground,	18

In 411



In 504



In 147



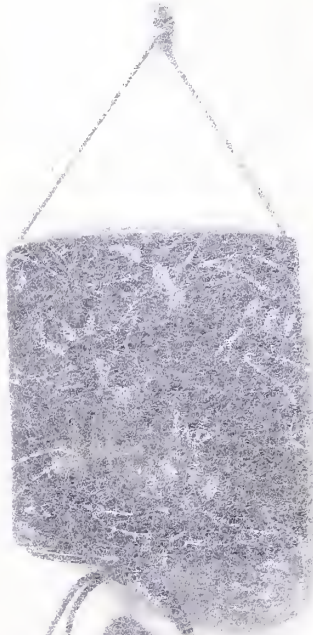
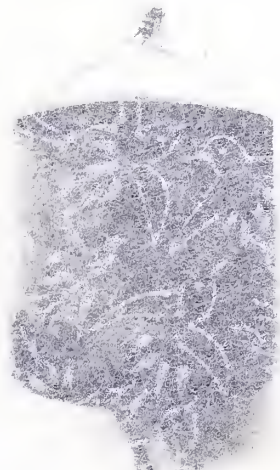
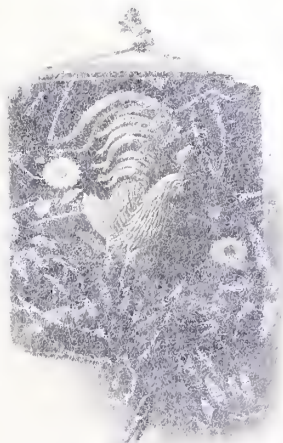
In 222



In 465

229.	LACQUER.	Storks, in gold, silver, and colours on gold ground,	signed Tōgi.	18
230.	„	Boy asleep by an ox ; in togidashi, in brown, on gold ground, ... ..	...	18
231.	„	Bamboo, in gold on black ground,	signed Kajikawa.	18
232.	„	Plants, in gold and shell on black ground,	by Koma.	18
233.	„	Court Curtain, in gold and colours,	signed Kajikawa.	18
234.	„	Pheasants and Plants, on giobu ground,	signed Ukifune.	18
235.	WOOD.	Tiger and Dragon in storm, carved in relief,	signed Masanao.	18
236.	„	Flowers and Fruit, encrusted,	signed Shibayama Sōichi.	19
237.	LACQUER.	Guri, ... ..	...	18
238.	BRONZE.	The poet Hitomaru, various metals,	signed Naotsugu.	18
239.	WOOD.	Inscribed “made by request,”	signed Matsuda Sukenaga.	18
240.	METAL.	Shibuichi Landscape in relief, in various metals,	signed Tomohisa (resident of Hagi).	18
241.	LACQUER.	Thunder Gods, in gold on black ground, ... ..	...	19
242.	„	Basket with Peonies, in shell and gold on gold ground,	signed Kōami Tadamitsu.	18
243.	„	Lotus Plants, in shell and gold on brown ground, ... ..	...	17
244.	„	Fukurokuju and Hotei playing with Children, gold on black ground, inscribed “after Tatsuki Takanori’s painting,” inside decoration of chrysanthemums,	by Koma.	18
245.	„	Stag and Tree, encrusted in shell and lead on gold,	(forged signature) Seisei Kwōrin.	19
246.	„	Cock reflected in mirror, in gold and colours,	signed Kajikawa.	18
247.	WOOD.	Elephant, in lacquer and shell,	signed Kwan (Ritsūō)	17
248.	LACQUER.	Deer and Plants, in shell, lead, and gold on black ground, ... ..	...	19
249.	„	Gold on black ground, Kiku Crest, and inscribed “copied from a metal design on Kusunoki Masashigé’s helmet, now preserved in Mount Shiki Temple ;” the reverse, “copied from design on saddle now in Karakuni Temple (Yamato Province),” ... ..	...	18
250.	„	Pine trees and Storks, in relief on black ground,	signed Hasgēawa Shigēyoshi.	19
251.	„	Storks in gold, on black ribbed lacquer, ... ..	...	19
252.	„	Shōki pursuing Oni, in gold and red in relief, encrusted with lead and shell on black ground, ... ..	...	18
253.	„	Chrysanthemums, in gold and shell on black ground, ... ..	...	18
254.	„	Karashishi and Waterfall, in gold on nashiji,	signed Kajikawa.	18
255.	„	Cock, Hen, and Bamboo, black and colours on gold ground,	signed Tōshi.	19
256.	„	Shape of plum blossom, in gold, ... ..	...	18
257.	„	Ducks, on black and nashiji,	signed Rishūsai.	18
258.	„	Diapers ; reverse, two Chinese Sages on Donkeys, from design by Hōgen Yeisen,	signed Sunriusai.	18
259.	„	Ox, and figures with firewood, in black and gold on gold ground, {	signed Tōshi, lacquerer in gold. }	19
260.	„	Birds and Waves, in togidashi, rock in relief, gold on black, ... ..	...	19
261.	„	Landscape and Corean Lions, in togidashi on black and gold ground,	signed Tōju.	18
262.	„	Narihira viewing Fujiyama, in gold and ivory on gold ground, {	signed Kakōsai and Shibayama. }	18
263.	„	Bamboos, in gold on black ground,	by Koma.	18
264.	WOOD.	Drum, Books, &c., in black, gold, and red lacquer,	signed Kyūi.	18
265.	LACQUER.	Country Scenes, with minute figures in gold,	by Kajikawa.	18

266.	LACQUER.	Fukurokuju and stag, in shell and gold, on gold and black ground, by Koma.	18 <i>Pl. 2.</i>
267.	„	Corean Lions, in gold on nashiji, signed Kajikawa Hisataka.	19
268.	„	Battle Scene, overlaid in gold and various metals in high relief on nashiji, {signed, metal work Seiryūken ; lacquer Hayakawa Fun-unsai.}	19
269.	„	Decoration, playing cards, in gold and colour on black ground,	18
270.	„	Ducks, in silver and gold on togidashi ground, signed Soshi-an (aged 73).	18
271.	„	Togidashi. Climbing Plant, in gold on nashiji, signed Inagawa.	19
272.	„	Storks and Flowers, in gold on nashiji, signed Shōryūsai.	19
273.	„	Figure carrying bale of rice, under maple tree, in gold and metal on black ground,	18
274.	„	Landscape, in gold and giōbu work,	18
275.	„	Boars, Plants, and Waterfall, in shell and gold on black ground,	18
276.	WOOD.	Dragon, inside giōbu work,	18
277.	SILVER.	Outer case Yamabushi, the Wandering Priest, under Pine tree near a temple, various metals, signed Kwakujusai.	19
278.	LACQUER.	Togidashi, outer case Hidari Jingorō (a masterpiece carved by him became embued with life), encrusted in metal and ivory, signed Riōunsai.	19
279.	„	Storks, in lead and shell on gold ground, signed Hōkyō Kwōrin.	18
280.	„	Plant and Bird, in gold on black ground, signed Koma Yasutada.	18
281.	„	Pine trees, in gold on black ground, signed Kajikawa.	19
282.	„	Tsuishu and tsuikoku. Dragon among cloud with diapers, signed Chōkwan.	19
283.	„	Crows, Fir tree, and Moon, in black, gold, and silver on nashiji, signed Masashige.	19
284.	„	Three Monkeys, in togidashi. The Buddhist allegory, not talking, not hearing, not seeing,	18
285.	„	Corean Lions, in gold and encrusted shell on nashiji, signed Yasuyuki.	19
286.	„	Hōwō Bird and Dragon in Tsuishu, outer case diapers in tsuikoku lacquer,	18
287.	„	Storks, in gold on nashiji,	18
288.	„	Storks in Bamboo Grove, gold on nashiji, signed (Koma) Koriu.	18
289.	„	Cock and Hen, in gold, shell, and colour on black ground,	18
290.	„	Flowers, in gold on nashiji, signed Kajikawa.	19
291.	„	Flight of Birds, in gold and shell on gold ground, signed Kajikawa.	18
292.	„	Hi-ōgi, a fan used in royal palace, in gold on giōbu ground,	19
293.	„	Rabbits pounding rice, encrusted work on gold ground,	19
294.	„	Various flowers in circular panels, in gold and shell on nashiji,	19
295.	„	Three Heroes of Shoku (Gentoku, Chōhi, and Kwan-u) in peach garden, in gold, ivory, and shell on black ground,	19
296.	„	Tsuishu. Sages under Pine tree,	19
297.	„	View of Miho-no- Matsubara, with Fuji-yama in distance, in gold, signed Kakōsai.	18 <i>Pl. 1.</i>
298.	„	Plants, in gold and moon in silver, on nashiji, signed Harufusa.	18
299.	„	Bundles of firewood, with branch of cherry blossom, in gold, silver and colours on black ground,	18
300.	„	Treasure-ship and Stand, with emblems of good fortune, in gold and colours on various kinds of lacquer, signed Kajikawa.	18
301.	„	Black, inside decoration Landscape in gold, outer case figures on panel of gold incised ; reverse, Shōki on panel of silver, signed metal work Sōmin.	18
302.	„	Plum Blossom, in gold, and moon in silver on nashiji, signed Kajikawa.	18



In 304



In 41



In 771



In 341



303.	LACQUER.	Tiger and Dragon, in togidashi,	<i>signed Shigéhéde.</i>	18
304.	„	Giōbu ; outer case fowls and plants, encrusted in silver, gold shell and stone,	<i>signed Jōksai.</i>	19
305.	„	Silk Screens, decorated with dragon and flowers, in shell on nashiji (inlaid work),	<i>signed Masaichi.</i>	18
306.	„	Shells, gold and colours in togidashi, ... ..	...	18
307.	„	Plum Blossom, in togidashi,	<i>from design of Hōitsu, signed Yōyūsai.</i>	18
308.	POTTERY, LACQUERED INSIDE.	Inscribed with poem on the plum blossom,	<i>signed Kenzan.</i>	17
309.	LACQUER.	Pheasants and Chrysanthemums, in gold and colours on black ground in togidashi,	<i>signed Koma Yasutada.</i>	18
310.	„	Pheasant on Bough, with diaper work in togidashi,	<i>{from design by Hōgen} {Yeisen, signed Tōkwa.}</i>	18
311.	IVORY.	Corean Lions and Peony, carved and encrusted in shell, &c.,	<i>by Shibayama.</i>	19
312.	PORCELAIN.	Hirado, blue and White, motto “long life,” ... ..	...	19
313.	WOOD.	Imitation basket work,	<i>signed Sawaki Masanaga.</i>	18
314.	LACQUER.	Showman and Puppets, encrusted in gold, shell, and various metals, powdered gold ground,	<i>signed Kiūshi.</i>	18
315.	„	Shape of maple leaf, ... ..	...	18
316.	„	Coins (cash), in gold and dark colours on red ground,	<i>signed Kakosai.</i>	18
317.	„	Corean Lion, in red on black ground,	<i>signed Yōsēi.</i>	18
318.	SILVER.	Outer case, Goose and Plant, in relief in various metals,	<i>seal Shigēaki.</i>	18
319.	LACQUER.	Carp and Aquatic Plant, on nashiji, ... ..	...	18
320.	„	Hōwō Bird, in gold and colours on giōbu ground,	<i>signed Hōsensai.</i>	18
321.	„	Sea and Land Landscape, in gold and silver, with figures of Tokiwa (mother of Yoshitsuné) and her children, in relief in various metals, ... ..	...	19
322.	„	Fukurokugu, in gold and ivory on togidashi ground, inscribed “design by Tsunénobu,”	<i>signed Kwōgyokusai.</i>	18
323.	„	Elephant and Children, in gold, colours, inlaid lead, and shell,	<i>signed Kajikawa.</i>	18
324.	„	Gold Figures of Fir Cone Gatherers (the spirits of the pine trees of Takasago and Sumiyoshi) encrusted in various metals	<i>signed Kwōryū.</i>	19
325.	„	Oxen and Plants, in gold and colours on black ground, ... ..	...	18
326.	„	Landscape in gold on black ground, Shōjō in metal, Stork in shell,	<i>signed Jitokusai.</i>	18
327.	„	Illustrations from Genji Monogatari on shells, in gold and colours on gold ground,	<i>signed Koma Yasuaki.</i>	18
328.	„	(Octagonal shape). Shōjō, in gold and silver, ... ..	...	18
329.	„	Nō Dancer and Drum, in shell and colours on nashiji,	<i>signed Kyūkokū.</i>	18
330.	„	Landscape, in gold on silver togidashi, ... ..	...	17
331.	„	Decoration on panels, gold ground,	<i>signed Kwōryū.</i>	19
332.	„	Birds, on giōbu ground,	<i>signed Kajikawa.</i>	18
333.	„	Bamboo, in gold, and shell on nashiji, ... ..	...	18
334.	„	Storks and Pine tree, in gold on togidashi,	<i>signed Shōmosai.</i>	18
335.	„	Chrysanthemums, in togidashi,	<i>signed Tōshū.</i>	18
336.	„	Horses, in gold and silver, on giōbu ground, inscribed “design of Jōkasai Hiro-sato,” ... ..	...	18
337.	„	Cranes, in gold on black ground, ... ..	...	18
338.	„	Tortoise, in gold ; Sun, in red and togidashi, on black ground,	<i>signed Jōkasai.</i>	18

339. LACQUER. Fowl, in shell, gold and colours, on giobu ground, signed *Kōami Tadamitsu*. 18
340. „ Quail, in gold on togidashi ground, signed *Taigio*. 18
341. „ Rice Stalk and insects, in gold and shell on nashiji, signed *Jōkasai*. 18
342. „ Ducks, encrusted in shell, on gold and nashiji, signed *Kajikawa Bunryūsai*. 19
343. „ Rōsei Dreaming, gold, shell, and colours (the dream a pageant on the
black ground), signed *Kajikawa*. 18
344. „ Cherry Blossoms, in gold, 18
345. LACQUER ON BARK. Butterflies on outer case, inner case flowers in gold and shell, seal *Kwan (Ritsuō)*. 18
346. „ Decoration, Figures and Dog, in gold and lead on black ground, signed *Jōkasai*. 18
347. „ Writing Table, gold, with shell inlaid on black ground, ... { signed *Tsuchida S5yetsū* }
(at the age of 88). } 17
348. „ Five subjects from the novel “Genji Monogatari,” encrusted work on
gold ground, 19
349. „ Land and Sea Scape, in gold on nashiji, 18
350. BRONZE. Plants, in perforated work, signed *Tokusai*. 18
351. LACQUER. Rat and Fans, in gold and shell on brown ground, signed *Matsuda Nagatoshi*. 18
352. „ Fowl, Flowers, &c., in gold, colours, and shell, inscribed, signed *Mizutani Shūto*. 18
353. „ Dragon Flies, in gold and red lacquer, encrusted in shell on gold ground, 18
354. „ Flowers in shell, and gold on nashiji, signed *Tōshi*. 18
355. SILVER. Outer case Shibuichi and Shakudō, Narihira on horseback crossing river,
various metals in relief, signed *Katsufusa*. 18
356. METAL. Outer case, figure under pine tree in relief, in various metals, signed *Shōjō-ō Temmin*. 18
357. LACQUER. Daimiō and Retainer, in various metals and colours on gold ground;
reverse, landscape on black ground, signed *Ukifuné*. 18
358. „ (Hexagonal shape). Autumn Plants, in gold on nashiji, 18
359. „ Chinese Figures, in gold and colours on black ground, 18
360. SILVER. Peony Flower, incised, case lacquer, deer in gold on black { signed silver work, Mit- }
ground, { *suyoshi*; lacquer *Komin*. } 19
361. LACQUER. Screen and Table, in gold, shell, and coral on black ground, signed *Haségawa Shigéyoshi*. 18
362. „ Landscape, in gold, signed *Kajikawa*. 18
363. „ Eagle and Sparrow on gold ground, signed *Shōkwasai*. 19
364. SILVER. With Bead and Netsuké, containing watch and compass, signed *Asahi*. 18
365. WOOD. Shape of Snake, thinly lacquered, 18
366. LACQUER. Sails behind Fir trees, in gold on nashiji, signed *Kajikawa*. 18
367. „ (Shape of bell). Dragon, in gold and silver, on bronze colour ground, 18
368. „ Tobōsaku (Chinese sage); reverse, Urashima serving sagé, in gold,
ivory, and shell on gold ground, signed *Shōkōsai Tsuneyoshi*. 19
369. „ Ship of Good Fortune, in gold, with storks and tortoise, encrusted with
shell on nashiji, signed *Nagatomo*. 19
370. „ Birds (encrusted in shell) in corn-field on gold ground, 19
371. „ Fans, with different designs, in gold on giobu nashiji, signed *Rinankei*, seal *Yonada*. 19
372. „ Cock on Drum, in gold, colours, and shell, on gold ground, signed *Kiyoharu*. 19
373. „ Dragon, in gold, cord-holder silver, 18
374. „ Snow on Bamboo, pine, and plum, silver, gold, and colours on
black ground, signed *Yamada Jōka*. 19
375. „ Palm Leaves, in gold on nashiji; outer case, Medallions of Rakan, in
relief, various metals on gold ground, 19



In 53

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In 367

		Century.
339.	LACQUER. Fowl, in shell, gold and colour, ... signed <i>Kōan Tadamitsu</i> . 18	18
340.	„ Quail, in gold on togidashi, ... signed <i>Taigō</i> . 19	19
341.	„ Rice Stalk and insect, ... signed <i>Jōkasai</i> . 18	18
342.	„ Ducks, encrusted, ... signed <i>Kajikawa Bunryūsai</i> . 18	18
343.	„ Rōsei Dream, ... s (the dream a pageant on the black, ... signed <i>Kajikawa</i> . 18	18
344.	„ Cherr, ... 18	18
345.	LACQUER ON T. ... case, inner case flowers in gold and shell, seal <i>Kwan (Ritsuō)</i> . 18	18
346.	„ ... and Dog, in gold and lead on black ground, ... signed <i>Jōkasai</i> . 18	18
347.	„ ... and, with shell inlaid on black ground, ... {signed <i>Tsuchida Sōyetsū</i> (at the age of 88).} 17	17
348.	„ ... from the novel "Genji Monogatari," encrusted work on ... 19	19
	... Scape, in gold on nashiji, ... 18	18
	... perforated work, ... signed <i>Tokusai</i> . 16	16
	... Fans, in gold and shell on brown ground, ... signed <i>Matsuda Nagatoshi</i> . 18	18
	... Flowers, &c., in gold, colours, and shell, inscribed, ... signed <i>Mizutani Shūto</i> . 18	18
	... Dragon Flies, in gold and red lacquer, encrusted in shell on gold ground, ... 18	18
	... Flowers in shell, and gold on nashiji, ... signed <i>Tōshi</i> . 18	18
349.	SILVER. Outer case Shibuichi and Shakudō, Naniwa on horseback crossing river, various metals in relief, ... signed <i>Katsufusa</i> . 18	18
350.	METAL. Outer case, figure under pine tree in relief, in various metals, signed <i>Shōjō-ō Temmin</i> . 18	18
351.	LACQUER. Daimiō and Retainer, in various metals and colours on gold ground: reverse, landscape on black ground, ... signed <i>Ukifuné</i> . 18	18
352.	„ (Hexagonal shape) Autumn Plants, in gold on nashiji, ... 18	18
353.	„ Chinese Figures, on gold and colours on black ground, ... 18	18
354.	SILVER. Peony Flower incised, case lacquer, deer in gold on black, signed silver work, <i>Mitaniyoshi</i> ; lacquer <i>Komin</i> . 19	19
355.	LACQUER. Screen and Table, in gold, shell, and coral on black ground, signed <i>Haségawa Shigeyoshi</i> . 18	18
356.	„ Landscape, in gold, ... signed <i>Kajikawa</i> . 18	18
357.	„ Crane and Sparrow on gold ground, ... signed <i>Shōkwasai</i> . 19	19
358.	„ Horse head and Netsuke, containing watch and compass, ... signed <i>Asahi</i> . 18	18
359.	„ Snake, thinly lacquered, ... 18	18
360.	„ Fir trees, in gold on nashiji, ... signed <i>Kajikawa</i> . 18	18
361.	„ Dragon, in gold and silver, on bronze colour ground, ... 18	18
362.	„ (one-e sage); reverse, Urashima serving sagé, in gold, ... signed <i>Shōkōsai Tsuneyoshi</i> . 19	19
363.	„ Screen and Table, in gold, with storks and tortoise, encrusted with shell on nashiji, ... signed <i>Nagatomo</i> . 19	19
364.	„ Birds (encrusted in shell, in gold on gold ground, ... 19	19
365.	„ Fans, with different designs, in gold on grobu nashiji, ... signed <i>Rinankai</i> , seal <i>Yonada</i> . 19	19
366.	„ Cock on Drum, in gold, colour, and shell on gold ground, ... signed <i>Kiyoharu</i> . 19	19
367.	„ Dragon, in gold, cord-holder silver, ... 18	18
368.	„ Snow on Bambu, pine, and plum, silver, gold, and colours on black ground, ... signed <i>Yamada Jōka</i> . 19	19
369.	„ Palm leaves, in gold on nashiji; outer case, Medallions of Fakan, in relief, various metals on gold ground, ... 19	19

In 683

In 556



In 53



In 286



In 269



In 553



In 513

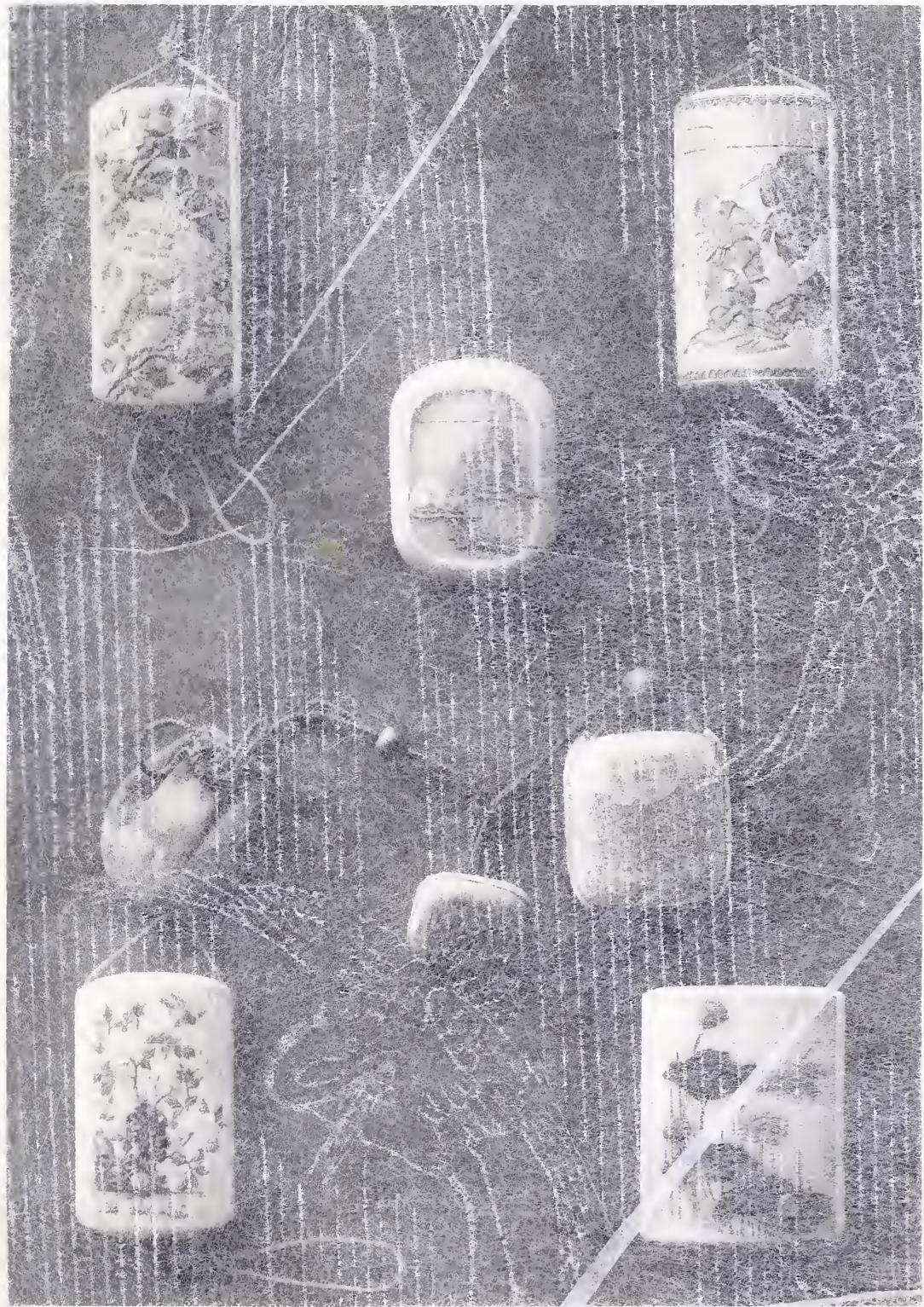


In 367



									Century.
376.	LACQUER.	Carp leaping Waterfall, in gold, silver, and black, on gold ground,						<i>signed Tōshūsai.</i>	19
377.	"	Stork, Tree, and Fruit, in gold, shell, &c., on gold ground,	...	...	...	...	...	<i>signed Jōkasai.</i>	19
378.	"	Shells, encrusted work, on nashiji,	...	...	...	...	...	<i>signed Inagawa.</i>	19
379.	"	Kikujidō (a scholar), gold on nashiji,	...	...	...	...	...	<i>signed Shōkwasai.</i>	18
380.	"	Various shaped Fans, in gold and shell on black ground,	...	...	...	...	...	...	18
381.	WOOD.	(Shape of pocket bag). Storks and Pine, in gold lacquer,	...	...	...	...	...	<i>{ after the design of } Katsukawa Hōgen. }</i>	19
382.	"	Inlaid with mother-of-pearl, shape of pillar,	...	...	...	...	...	...	18
383.	"	Dragon and Hōwō Bird, in encrusted work,	...	...	...	...	...	<i>signed Shibayama.</i>	18
384.	SILVER ENAMELLED.	Chinese style, inscribed "The bright moon shines through the boughs of the pine, and the clear streams run over the rocks,"	...	...	...	...	...	...	18
385.	IVORY.	Decoration, Kiku and Kiri Crests, in gold lacquer,	...	...	...	...	...	...	19
386.	SILVER.	Outer case in brass, perforated and incised with leaves of Kiri,	...	...	...	...	...	<i>signed Yasuchika.</i>	18
387.	METAL.	Figure of Satsuma-no-kami Tadanori, inlaid; outer case, metal with decoration of cherry tree,	...	...	...	...	...	...	18
388.	"	Various metals. Shape of tortoise,	...	...	...	...	...	<i>signed Kiyotada.</i>	19
389.	LACQUER.	Quail, Cage, and Kiku flower, in shell, lead, and gold, on black ground,	...	...	...	...	...	...	19
390.	IRON, LINED WITH SILVER.	Stork and Sun, inlaid in gold and silver,	...	...	...	...	...	<i>signed Kiyotsugu.</i>	18
391.	LACQUER.	Inro and netsuké. Inro, Storks on gold ground; netsuké, Compass, inscribed "from design of Tosa Mitsusada,"	...	...	...	...	...	...	18
392.	"	Fujiyama, in togidashi, and Pine trees in gold on nashiji,	...	...	...	...	...	<i>signed Jōkasai.</i>	18
393.	"	Landscape, in gold on nashiji,	...	...	...	...	...	<i>signed Kajikawa.</i>	18
394.	IVORY.	Inro, Map of Japan, inscribed with a song glorifying the peerless Mount Fuji; netsuké, inscribed with distances of towns, one from the other, on Tokaidō and on reverse dates of days of good and bad luck,	...	...	...	...	...	<i>(Poem composed by Yamabé-no-Akahito,) signed Nanka.</i>	18
395.	LACQUER.	Fir tree, in gold on red ground,	...	...	...	...	...	<i>signed Tōyō.</i>	18
396.	SILVER.	Outer case, lacquer; Dragon and Clouds, cordholder representing flute, in iron,	...	...	...	...	...	...	17
397.	LACQUER, TSUSHU.	Dragon in Clouds,	...	...	...	...	...	...	18
398.	"	Storks, in gold on red ground,	...	...	...	...	...	...	18
399.	"	Hawks, Crane, and Pine tree, in gold on black ground,	...	...	...	...	...	...	18
400.	"	Inlaid shells, on nashiji,	...	...	...	...	...	<i>signed Kajikawa.</i>	18
401.	"	Figure, with umbrella, in gold, and branch of bamboo in relief on black ground,	...	...	...	...	...	<i>signed Ariyoshi.</i>	18
402.	"	Sparrows, in gold on black ground,	...	...	...	...	...	<i>signed Koma Kihaku.</i>	17
403.	IVORY.	Inside gold lacquer, decoration, dragons, clouds and waves, with ivory netsuké, carved and pierced with helmet, plum blossom, and a card, on which is inscribed a short poem on bravery,	...	...	...	...	...	...	18
404.	LACQUER.	Rock and Tree, in gold and inlaid shell, with waves in black,	...	...	...	...	...	...	17
405.	"	Guri,	...	...	...	...	...	...	18
406.	LACQUER.	Sea and Landscape, in black and gold on black ground,	...	...	...	...	...	...	18
407.	"	Fukurokuju and Deer, in lead and shell on gold ground,	...	...	...	...	...	<i>signed Seisei Kwōrin.</i>	17
408.	"	Hunter shooting Bird, in gold and shell on black ground,	...	...	...	...	...	...	17
409.	"	Plum Blossom and Moon, in gold and silver on gold ground,	...	...	...	...	...	<i>signed Kajikawa.</i>	18
410.	"	Rocks and Waterfall, in gold and silver on gold ground,	...	...	...	...	...	<i>signed Jōka.</i>	18
411.	"	Feathers, in colours on gold ground,	...	...	...	...	...	<i>signed Kajikawa.</i>	18

412. LACQUER. Kwan-u (Chinese hero) and Figures, in gold, colours, and shell, on black and nashiji, signed *Kajikawa*. 18
413. „ Nō Dancers and Musicians, in gold, metals, and colours, on gold ground, signed *Kakwōsai*. 18
414. CHERRY BARK, 19
415. LACQUER. Inscription, “Kotobuki” (long life), in gold and silver on nashiji, signed *Shigéhidé*. 18
416. IVORY. Inro and netsuké. Birds and Flowers, in encrusted work, ... signed *Shibayama*. 19
417. METAL. Ink and Seal Case. Karashishi, on a rock, in relief, 18
418. IVORY. Circles of Flowers and Birds, encrusted in shell signed *Shibayama*. 19
419. „ Decoration, Bamboo, Kiku, and Sparrow, in gold,... .. 19
420. LACQUER. Prawn, in relief, in red on black ground, 18
421. „ Misu (bamboo blind) and Koto (harp), in gold, and Moon in silver, on black ground, signed *Komin*. 19
422. „ Daruma, in pottery and red lacquer, on black ground signed *Ritsuō*. 18
423. „ Birds above Waves, in gold and tsuishu on black ground, 18
424. „ Poet contemplating view of lake, in various metals in relief, on gold ground, 19
425. IVORY. Inro and netsuké. Inro, imitation basket work; netsuké, goats, ... signed *Tomochica*. 18
426. LACQUER. Mask-box and Mask, in gold and red on black in togidashi, 19
427. „ Coins, in relief; colours on black ground, by *Hanzan*. 18
428. „ Masks for Nō Dance, in colour and shell, on gold ground, from design of *Kajikawa*. 18
429. „ Birds, in gold and silver, on black and nashiji, signed *Ukifuné*. 18
430. „ Flowers and Insects, in togidashi, 18
431. SILVER. Outer case Shakudō, with the seven gods of happiness, in various metals, in relief, signed *Shōsuiken Ozawa Yoshiaki*. 18
432. LACQUER. Fuji, in togidashi, signed *Kajikawa*. 18
433. WOOD. With drawers. Plants, encrusted in lacquer and lead, 19
434. LACQUER. Togidashi. Karashishi, in black on gold ground, signed *Shiomi Masazané (or Masanari)*. 18
435. SILVER. Outer case shape of saké jar, iron inlaid with mask of Shōjō, in various metals, in relief, signed *Kwōsetsu*. 19
436. LACQUER. Stork, Tortoise, &c. (emblems of long life) on gold ground, (inscribed from design by *Seishiu* (at the age of 78); signed *Jokasai*.) 18
437. „ Tree and Birds, in gold and silver, on giobu and nashiji, ... signed *Kōma Yasununé*. 18
438. „ Tsuikoku (black lacquer). Hōwō Birds; outer case incised work, 18
439. IVORY. (Oval shape.) Decoration in relief, signed *Kokusai*. 18
440. WOOD. Metal inlaid, Chinese design, 18
441. SILVER. Outer case bronze, with birds and flowers in various metals, in relief, {signed *Ishiguro Masayoshi*.} 18
442. LACQUER. Storks and Leaves, in gold and shell on gold ground, inscribed “Kohō made this,” ... 19
443. „ Flowering Cherry tree, inlaid in shell on black ground, 19
444. „ Seascape, in gold, 18
445. „ Shishi, in togidashi, inlaid with shell; reverse, Cherry tree in blossom, (signed *Kōami Masamine* and *Koma Kyuhaku*.) 18
446. „ Waterfall and Rocks, in gold, signed *Kajikawa Bunriusai*. 19
447. „ Cock on Drum, and Hen with Chickens, in gold and colours, on gold ground, signed *Nikkwōsai*. 19
448. WOOD. Shō (musical instrument) and Flute, in gold lacquer, inscribed “from picture by Kenkyo,” signed *Shōsensai Giokuzan*. 19
449. „ Cherry trees and Landscape, in silver and gold, on black ground, 18



412. LACQUER. Kwan-n (Chinese hero) and Figures, in gold, colours, and shell, on black and nashiji, signed *Kajiikawa*. 18
413. „ No Dancers and Musicians, in gold, metals, and colours, on gold ground, signed *Kakwōsai*. 18
414. CHERRY BARK, 19
415. LACQUER. Inscription, “Kotobuki” (long life), in gold and silver on nashiji, signed *Shigehidē*. 18
416. IVORY. Inro and netsuké. Birds and Flowers, in encrusted work, ... signed *Shibayama*. 19
417. METAL. Ink and Seal Case. Karashishi, on a rock, in relief, 18
418. IVORY. Circles of Flowers and Birds, encrusted in shell signed *Shibayama*. 19
419. „ Decoration, Bamboo, Kiku, and Sparrow, in gold, 19
420. LACQUER. Prawn, in relief in red on black ground, 18
421. „ Mitsu (bamboo blind) and Koto (harp), in gold, and Moon in silver, on black ground, signed *Komin*. 19
422. „ Daruma, in pottery and red lacquer, on black ground signed *Ritsuō*. 18
423. „ Birds above Waves, in gold and tsuishu on black ground, 18
424. „ Poet contemplating view of lake, in various metals in relief, on gold ground, 19
425. IVORY. Inro and netsuké. Inro, imitation basket work; netsuké, goats, ... signed *Tomochica*. 18
426. LACQUER. Mask-box and Mask, in gold and red on black in togidashi, 19
427. „ Coins, in relief; colours on black ground, by *Hanson*. 18
428. „ Masks for Nō Dance, in colour and shell, on gold ground, from design of *Kajikawa*. 18
429. „ Birds, in gold and silver, on black and nashiji, signed *Ukifuné*. 18
430. „ Flowers and Insects, in togidashi, 18
431. SILVER. Outer case Shakudō, with the seven gods of happiness, in various metals, in relief, signed *Shōsuien Ozawa Yoshiaki*. 18
432. LACQUER. Fuji, in togidashi, signed *Kajikawa*. 18
433. WOOD. With drawers. Plants, encrusted in lacquer and lead, 19
434. LACQUER. Togidashi. Karashishi, in black on gold ground, signed *Shiomi Masanari* (or *Masanari*). 18
435. SILVER. Outer case shape of saké jar, iron inlaid with mask of Shōjō, in various metals, in relief, signed *Kiwōsetsu*. 19
436. LACQUER. Stork, Tortoise, &c. (emblems of long life) on gold ground, (inscribed from design by *Seishū* (at the age of 78); signed *Jokasai*.) 18
437. „ Tree and Birds, in gold and silver, on giobu and nashiji, signed *Kōma Yasumurē*. 18
438. „ Tsuikoku (black lacquer). Hōwō Birds; outer case incised work, 18
439. IVORY. (Oval shape.) Decoration in relief, signed *Kokusai*. 18
440. WOOD. Metal inlaid, Chinese design, 18
441. SILVER. Outer case bronze, with birds and flowers in various metals, in relief, (signed *Ishiguro Masayoshi*.) 18
442. LACQUER. Storks and Leaves, in gold and shell on gold ground, inscribed “Kohō made this,” 19
443. „ Flowering Cherry tree, inlaid in shell on black ground. 19
444. „ Seascape, in gold, 18
445. „ Shishi, in togidashi, inlaid with shell; reverse, Cherry tree in flower, (signed *Kōami Masamine* and *Kōma Kyuhaku*.) 18
446. „ Vase and Rocks, in gold, signed *Kajiikawa Bunriusai*. 19
447. „ Crane on Drum, and Hen with Chickens, in gold and colours, on gold ground, signed *Nikkwōsai*. 19
448. WOOD. Shō (musical instrument) and Flute, in gold lacquer, inscribed “from picture by Kenkyō,” signed *Shōsensa: Giokuzan*. 19
449. „ Cherry tree and Landscape, in silver and gold, on black ground, 18

In. 652.

In. 311.

In. 523.

In. 416.

In. 349.

In. 394.



450.	LACQUER.	Giobu nashiji. Birds and Boat, inlaid with shell and lead,	18
451.	„	Storks, in gold, and Pine trees in togidashi, on nashiji,	signed Iyèsada. 18
452.	„	Figures and Landscape, in gold on black ground,	signed Ikarashi Dho. 18
453.	„	Landscape, in gold on black ground,	signed Inagawa. 19
454.	„	Land and Seascape, in gold,	signed Kakōsai. 18
455.	„	Bamboo and Plum Blossom, inlaid with lead and shell, inscribed “a copy of Kwōrin,”	signed Koma Kwansai. 18
456.	„	Court Nobles, in shell and colour on nashiji,	signed Chohēi. 18
457.	„	River Scene, in gold and togidashi,	18
458.	„	Diaper work, in gold on black ground; outer case, landscape, in gold on black ground,	18
459.	„	Crane in Stream, shell and gold on black ground,	18
460.	„	Nō Dancers, in gold, and encrusted with ivory and shell on gold ground,	signed Fushūsai Giokuhō. 18
461.	„	Storks and Fishing Nets, in gold on black ground	18
462.	„	Kiku, in gold and pottery on black ground,	seal Kwan (Ritsuō) 18
463.	„	Gong and Priest's Brush, in gold on black ground	signed Koma Yasutada. 18
464.	„	Sword-hilts, in gold, silver, and colour, on giōbu ground	18
465.	„	Cock and Flowers, in gold and shell on brown ground	signed Kajikawa. 18
466.	„	Praying Mantis on the handle of Mikado's carriage, in gold and enamel on black ground,	18
467.	IVORY.	Inlaid with cloisons of red lacquer,	18
468.	LACQUER.	Plants, in gold, choral, &c., on powdered ground	17
469.	„	Deer and Fern Fronds, in gold and lead on gold ground	signed Jōkasai. 18
470.	„	Waves in silver on gold ground,	18
471.	„	Boat with Fisherman lifting Net, in shell, lead, and black, on gold ground	18
472.	„	Storks and Pine Branches, in gold on nashiji,	signed Taigio. 18
473.	„	Maple tree, in red and gold on black and nashiji,	18
474.	„	Child and Playthings, in various metals on gold ground, { signed, metal work Naōtsugu, lacquer Shinsai. }	19
475.	WOOD.	Narihira journeying from Kiōto to Yeddo, inlaid ivory,	signed Masanao. 18
476.	„	Hare in relief in shell,	signed Chohei. 18
477.	LACQUER.	Flowers, in gold and encrusted work,	signed Masanori. 19
478.	„	Butterfly Dance under Maple tree, with Tent and Drum, in gold, ivory and shell, on black ground,	18
479.	„	Grasses, in gold, and insects in shell, on black ground, lacquer work signed Hōkyō Komin.	19
480.	„	Rabbits and Plants, in gold, moon in silver, on gold ground,	signed Kakōsai. 18
481.	LACQUER AND IVORY (Chinese).	Decoration in Panels, on light green ground,	18
482.	„	Hawks, in gold and shell on black ground,	signed Kajikawa. 18
483.	„	Decoration in shell, lead, and gold, on gold ground, (forged signature) Hōkiō Kwōrin.	18
484.	„	Fans in shell, gold, and red, on gold ground,	19
485.	„	River Scene, and Landscape, in gold,	signed Kajikawa. 18
486.	„	Landscape with Lake, in gold on black ground,	signed Kajikawa. 18
487.	„	Shells, in gold on black wavy ground, inscribed by “(Gotō) Yeijō,” certified by Mitsuaki,	18
488.	„	Chōriō offering shoe to Kwōsekikō, in various metals on gold ground, signed Nikkwōsai.	19

489. LACQUER. Chrysanthemums, in gold and silver on giobu ground, signed *Kajikawa*. 19
490. „ Dragon, in gold on red ground, 17
491. „ Dragon, in gold on red ground, 17
492. „ Lilies, in gold on black ground, signed *Kajikawa*. 18
493. „ Fish-hawk and waves, in gold and silver on black ground; inside
decoration, plum blossom and waves, signed *Jokasai*. 18
494. „ Chrysanthemums, in gold, signed *Kajikawa*. 18
495. „ Riverside Plants, in gold and colour on black ground, signed *Kajikawa*. 18
496. „ Thunder God, in gold and colour on black ground, signed *Nakagawa*. 18
497. „ Parrot and Flowers, encrusted in shell on gold ground, signed *Masakuni*. 19
498. „ Tōba (Chinese poet) and Servant; winter scene, in various metals on
gold ground, signed *Riōunsai*. 19
499. SHAKUDŌ AND SILVER. Outer case, Tiger and Dragon, in silver perforated work, 18
500. LACQUER. Tōba on Donkey, in various metals on black ground, signed *Jōka*. 18
501. „ Wild Boar asleep in thicket, in gold, signed *Kajikawa*. 18
502. „ Cock on Drum, encrusted in shell on gold ground, 19
503. „ Flowers and Butterflies, encrusted in shell on nashiji, signed *Jōkasai*. 18
504. „ Hawk, in gold, with encrusted work in shell, &c., signed *Kajikawa*. 18
505. „ Storks, encrusted in shell; River Scene, in gold and nashiji, signed *Haségawa Korinsai*. 19
506. „ Landscape and River Scene, in togidashi, gold and black, signed *Kōami Tadimitsu*. 18
507. „ Ducks in Stream, gold and silver on togidashi, signed *Jōkasai*. 18
508. „ Landscape, encrusted work on brown, 18
509. „ Figures, in gold, encrusted with ivory on gold ground, signed *Shōkwasai and Shibayama*. 19
510. „ Bamboo Blind, Moon, Flowers, and Landscape, in gold, shell, lead,
and silver on black ground, 18
511. „ Woodcutters, in togidashi, signed *Shiomi Masanari*. 18
512. „ Mountain Scenery in gold on nashiji, signed *Kajikawa*. 18
513. „ Kiku and other Crests in gold and black lacquer and cloisoné enamel,
on gold ground, signed *Sekigawa, seal Katsunobu*. 18
514. „ Landscape, in gold on black ground, 18
515. „ Tiger and Waterfall, in gold and shell on black and nashiji, signed *Kajikawa*. 18
516. „ Maple trees, in gold; outer case, curtain of tent partly raised, in togidashi, 18
517. „ Rice Sheaves and Flowers, in gold on nashiji, signed *Shigeyoshi*. 18
518. „ Crests, in togidashi; outer case, encrusted shell on ground of diaper,
in gold, signed *Jusan*. 18
519. „ Corean on Horseback, and diaper in tsuishu, 18
520. „ (Cylindrical shape). Paper images and branch of willow, inlaid with shell
on brown lacquer, 17
521. IVORY. With three separate boxes; outer case, dragon and tiger, in perforated work, 19
522. IVORY AND WOOD. Group of Sages, incised work, signed *Bokko*. 19
523. IVORY. Shōjō dancing, incised work, signed *Giokusai*. 19
524. LACQUER. Country House, in gold and colours in togidashi, by *Shiomi*. 17
525. „ Pier of Bridge; reverse insects, in gold and shell on black ground, { signed *Kwōyetsu* }
{ *Kwōrin's master.* } 18
526. „ Horses, in gold, silver, and black, on gold ground, signed *Kajikawa*. 18
527. „ Bears and Tree, in relief, black and gold on black ground, 18

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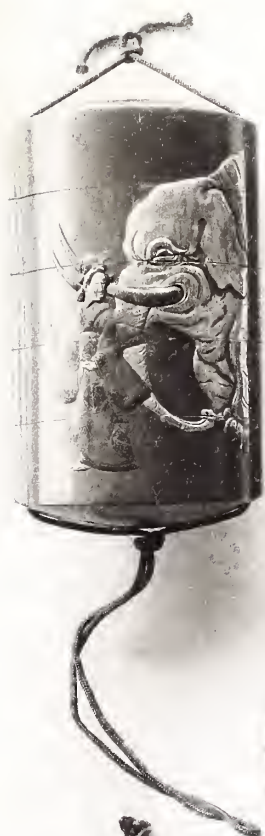


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490.	LACQUER.	Chrysanthemums, in gold and silver on gōbu ground, signed Kajikawa.	19
491.	"	Dragon, in gold on red ground,	17
491.	"	Dragon, in gold on red ground,	17
492.	"	Lilies, in gold on black ground, signed Kajikawa.	18
493.	"	Fish-bark and waves, in gold and silver on black ground; inside decoration, plum blossom and waves, signed Jokasai.	18
494.	"	Chrysanthemums, in gold, signed Kajikawa.	18
495.	"	Flowers and Plants, in gold and colour on black ground, signed Kajikawa.	18
496.	"	Thunder God, in gold and colour on black ground, signed Nakagawa.	18
497.	"	Parrot and Flowers, encrusted in shell on gold ground, signed Masakuni.	19
498.	"	Tōba (Chinese poet) and Servant; winter scene, in various metals on gold ground, signed Riōnsai.	19
498.	SHAKUDO AND SILVER.	Outer case, Tiger and Dragon, in silver perforated work,	18
500.	LACQUER.	Toba on Donkey, in various metals on black ground, signed Jōka.	18
501.	"	Wild Bear asleep in thicket, in gold, signed Kajikawa.	18
502.	"	Cock on Drum, encrusted in shell on gold ground,	19
503.	"	Flowers and Butterflies, encrusted in shell on nashiji, signed Jōkasai.	18
504.	"	Hawk, in gold, with encrusted work in shell, &c., signed Kajikawa.	18
505.	"	Storks, encrusted in shell; River Scene, in gold and nashiji, signed Hasegawa Korinsai.	19
506.	"	Landscape and River Scene, in togidashi, gold and black, signed Kōomi Tadamitsu.	18
507.	"	Ducks in Stream, gold and silver on togidashi, signed Jōkasai.	18
508.	"	Landscape, encrusted work on brown,	18
509.	"	Figures, in gold, encrusted with ivory on gold ground, signed Shōkwasai and Shibayama.	19
510.	"	Bamboo Field, Mountain Flowers, and Landscape, in gold, shell, lead, and silver on black ground,	18
511.	"	Woodcutters, in togidashi, signed Shiomi Masanari.	18
512.	"	Mountain Scenery in gold on nashiji, signed Kajikawa.	18
513.	"	Hiku and other Crests in gold and black lacquer and cloisoné enamel, on gold ground, signed Sekigawa, seal Katsumobu.	18
514.	"	Landscape, in gold on black ground,	18
515.	"	Tiger and Waterfall, in gold and shell on black and nashiji, signed Kajikawa.	18
516.	"	Market scene, in gold; outer case, curtain of tent partly raised, in togidashi,	18
517.	"	Rice Sheaves and Flowers, in gold on nashiji, signed Shigeyoshi.	18
518.	"	Crests, in togidashi; outer case, encrusted shell on ground of diaper, in gold, signed Jusan.	18
519.	"	Coronation Horseback, and diaper in tsuishu,	18
520.	"	(Cylindrical shape). Paper images and branch of willow, inlaid with shell in brown lacquer,	17
521.	IVORY.	With three separate boxes; outer case, dragon and tiger, in perforated work,	19
522.	IVORY AND WOOD.	Group of Sages, incised work, signed Bokkō.	19
523.	IVORY.	Shōjo dancing, incised work, signed Giokusai.	19
524.	LACQUER.	Country House, in gold and colours in togidashi, by Shiomi.	17
525.	"	Pair of Brides, reverse insects, in gold and shell on black ground, (signed Kwōyetsu) (Kwōrin's master.)	13
526.	"	Horses, in gold, silver, and black, on gold ground, signed Kajikawa.	18
527.	"	Bears and Tree, in relief, black and gold on black ground,	18

In 137



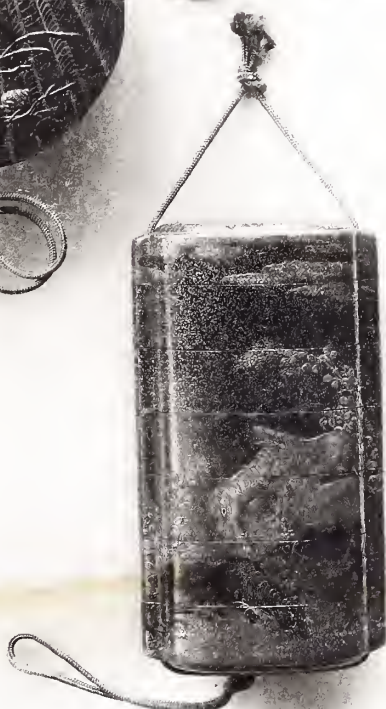
In 17



In 561



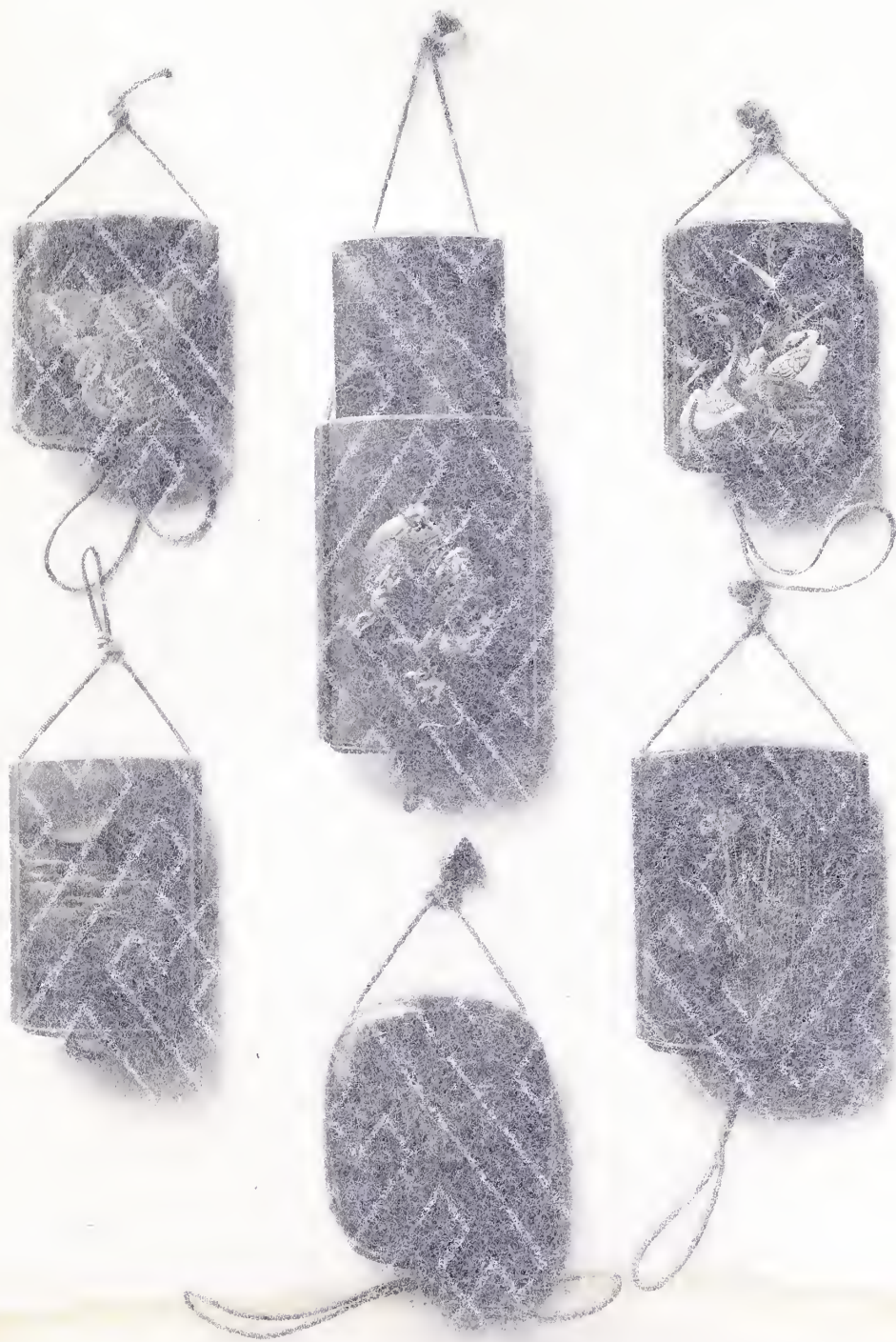
In 548



In 673

528. LACQUER. Insects and Plant, in gold, colours, and inlaid shell on black ground, {*signed Kajikawa*
Yoshichika.} 18
529. „ Bird and Plant, in gold and silver on black ground, ... *signed Koma Yasutada.* 18
530. „ Plants and Berries, in gold and coral on gold ground, *signed Shōkwasai.* 19
531. „ Hōwō on Kiri tree, in gold and colour on gold ground, *signed Shōzan.* 18
532. „ Dragon and Clouds, in silver on black ground, 17
533. „ Landscape, in togidashi, *signed Kwanshōsai, “designed by Hōgen Yeisen.”* 18
534. „ Horses and Landscape, in gold, silver, and colour, on nashiji, ... *signed Kajikawa.* 18
535. „ Chrysanthemums and Butterflies, in gold on nashiji, 18
536. „ Landscape, in gold on nashiji, *signed Hasegawa Shigēyoshi.* 18
537. „ The celebrated Views on Lake Biwa, in gold, 19
538. „ Insects and Plants, encrusted in pottery, shell, &c., on gold ground,
inscribed “from Motonobu’s design,” *signed Kiukoku Sanjin.* 18
539. „ Diaper of Waves; outer case, figures and screen, with decoration of
rising sun and an eagle on pine tree; copied from the painting by
Sōtan, in gold lacquer and metal on gold ground, ... *signed Masatoshi and Issetsu.* 19
540. „ Female figure astonished at finding sacred treasures, in gold, encrusted
with ivory, &c., on gold ground, *signed Yasumuné.* 19
541. „ Benten on Dragon, in gold and silver on red ground, 19
542. „ Showman with Monkey, in gold, and encrusted with ivory on gold
ground, *signed Teiraku.* 19
543. „ Rice Cups, in gold and black on imitation shibuichi ground, *signed Zeshin.* 19
544. „ Diapers, in gold; outer case, Chōkwarō, the Chinese sage on gourd, and
Child, gold ground encrusted with ivory and pearl, *signed Masami.* 19
545. „ Dragon, in gold and colours, 17
546. „ Quails in Cage and Plants, in gold, colour, and shell, on nashiji, *signed Shigēhide.* 18
547. „ Fukurokuju, with tortoise and other emblems of happiness, in metal and
ivory, in relief, on gold ground, 19
548. „ Horses, in gold, silver and colour, on nashiji; inside, small gold boxes
inscribed with names for perfumes, *by Kajikawa.* 18
549. „ Diapers; outer case, Benten Dragon, in gold and other metals on gold
ground, *signed, lacquer Rinankei, metal work Higashiyama Motonobu.* 19
550. „ Togidashi; outer case, Shōki and Oni, in various metals on gold ground,
metal work, *signed Kazuhisa.* 19
551. „ Birds and Diaper, in shell on black ground, 18
552. „ Manzai Dancers, encrusted in ivory, &c., on gold ground, ... *signed Kadomichi.* 19
553. „ Sambasō Dancers, in gold, with device encrusted in shell on gold
ground, *signed Kwōzan.* 19
554. „ Diaper and Dragon in tsuishu (with bead and netsukē), 18
555. „ Cock-fighting, figures in relief, in silver, gold, and other metals, on
nashiji, *signed Tōsen.* 19
556. WOOD. Kiku and Kiri Crests, with inscription “Kotobuki,” encrusted in
shell, *signed (inside) Yoshiaki (in his 73rd year).* 19
557. LACQUER. Carp leaping Waterfall, and Birds flying, encrusted in shell on
nashiji, *signed Koma Koryū.* 18
558. „ Diapers; outer case, figures of Rats personating Hotei and Daikoku,
encrusted in shell, &c., on gold ground, *signed Shibayama.* 19

559.	LACQUER.	Fairies' Dress and Flowers, in rings, encrusted in shell, &c., on bands of various lacquer	... ..	19
560.	„	Leaves in togidashi, outer case decorated with Daikoku and Rats in various metals on gold ground,	... .. signed Kazuhisa.	19
561.	„	Dragon and Hōwō, in togidashi ; outer case, Gama Sennin and Tekkai, in various metals on gold ground,	... .. signed Kazunobu.	19
562.	IVORY.	Tengu fencing with Ushiwaka (Yoshitsuné),	... .. signed Chō.	18
563.	LACQUER.	Shape of Mokugyo (wood gong), used in Buddhist temples ; in red lacquer, decorated with gold,	... ..	18
564.	„	Daikoku and Yébisu, in gold and shell on gold ground,	... .. signed Kajikawa.	18
565.	„	Boats sailing behind Pine trees, in gold and shell on gold ground,	... .. signed Masayuki.	19
566.	„	Creeping Plants, in togidashi ; outer case, Cat playing with tassel, with a peony in a vase ; shell and ivory on gold ground,	... .. signed Yasunao.	19
567.	„	Plants before bamboo blind, in gold and inlaid shell on nashiji,	... ..	19
568.	„	Tōba (Chinese philosopher), on Donkey, various metals on nashiji,	{ signed (inside) } Koma Kwansai.	19
569.	IVORY.	Lotus Plants and Kingfishers, encrusted in shell, &c.,	... .. signed (Shibayama) Dōshō.	19
570.	LACQUER.	Makimono and Table, in gold and shell on black ground,	... ..	18
571.	„	Figure (in ancient costume), on Crane, encrusted in shell and ivory, on gold ground,	... .. signed Yasuyuki.	19
572.	PORCELAIN.	Carp in gold, mark “Yeiraku, Japan”,	... ..	19
573.	LACQUER.	Fukurokuju, in gold and colour on black, from design of Isen-in Hōin ; reverse, rising sun, from design by Seisen Hōgen,	... ..	18
574.	„	(Octagonal shape). Pine, Bamboo, and Plum, with Storks and Tortoise (emblems of good fortune), in gold on giobu ground,	... ..	18
575.	„	Nō Dancers, in silver and gold	... .. signed Kwōzan.	19
576.	„	Peonies and Corean Lion ; inlaid awabi shell, silver and gold on black ground,	... .. signed Kajikawa.	19
577.	„	Ship of Good Fortune, in inlay of shell, coral, and gold on nashiji,	... .. signed Yōyūsai.	18
578.	„	Arrows, Helmet, and Fan, in gold and inlaid shell on black ground,	... .. signed Kōami Giosei.	18
579.	„	Hotei on Ox, and Children, various metals in relief and gold lacquer, black ground,	... ..	18
580.	„	Signs of Zodiac, in metal on gold ground	... ..	18
581.	„	Fowl and Kiku, in gold and colour on nashiji,	... .. signed Yamada Taigio.	18
582.	WOOD.	Tortoise Jō, and Uba carved in relief,	... ..	18
583.	LACQUER.	(With netsuké), in imitation of leather bag,	... .. netsuké signed Sankwō.	18
584.	„	Spring and Autumn Landscapes, in gold and colour,	... .. signed Kajikawa.	18
585.	„	Conventional design, in gold and colour on black ground,	... ..	18
586.	„	Bird and Flowering Plant in gold and colour on nashiji	... .. signed Koma Yasutada.	18
587.	„	Storks, in gold and colour on gold ground,	... ..	18
588.	„	Dragon, in gold and colours, in panel bordered with shark skin,	... ..	17
589.	„	Horses, in gold, colour, and awabi shell,	... ..	17
590.	„	Kiku, on nashiji,	... .. signed Kajikawa.	19
591.	„	Cock and Drum, in gold and colours on black ground,	... .. signed Rinsetsusai Chōkichi.	18
592.	„	Fan and Bells, in gold on ground of imitation wood and nashiji,	... .. signed Tōyō.	18
593.	„	Sea and Land Scape, in gold on black ground,	... .. signed Shigékata.	18



559.	LACQUER.	Dragon Dress and Flowers, in relief, encrusted in shell, &c., on bands of various lacquer	19
560.		Leaves in togidashi, outer case decorated with Daikoku and Rats in various metals on gold ground,	signed Kazunobu. 19
561.		Dragon and Hōwō, in togidashi; outer case, Gama Seannin and Tekkai, in various metals on gold ground,	signed Kazunobu. 19
562.		Tengu fencing, with Ushiwaka (Yoshitsuné),	signed Chō. 18
563.	LACQUER.	Shape of Hōsōgō (wood gong), used in Buddhist temples; in red lacquer decorated with gold,	18
564.		Daikoku and Hōbise, in gold and shell on gold ground,	signed Kajikawa. 18
565.		Shakusai behind Pine trees, in gold and shell on gold ground,	signed Masayuki. 19
566.		Various Plants, in togidashi; outer case, Cat playing with tassel, with a peony in a vase; shell and ivory on gold ground,	signed Yasunao. 19
567.		Geans before bamboo blind, in gold and inlaid shell on nashiji,	19
568.		TAI (Chinese philosopher), on Donkey, various metals on nashiji,	signed (inside) Koma Kwansai. 19
569.	LACQUER.	Lotus Plants and Kingfishers, encrusted in shell, &c.,	signed (Shibayama) Dōshō. 19
570.	LACQUER.	Mekirōno and Table, in gold and shell on black ground,	18
571.		Figure (in ancient costume), on Crane, encrusted in shell and ivory, on gold ground,	signed Yasuyuki. 19
572.	LACQUER.	Carp in gold, mark 'Yenaku Japan',	19
573.	LACQUER.	Fukurokuju, in gold and colour on black, from design of Isen-in Hōin; reverse, rising sun, from design by Seisen Hōgen,	18
574.		(Octagonal shape). Pine, Bamboo, and Plum, with Storks and Tortoise (emblems of good fortune) in gold on gold ground,	18
575.		Nō Dancers, in silver and gold	signed Kwōzan. 19
576.		Peonies and Korean Lion; inlaid wabi shell, silver and gold on black ground,	signed Kajikawa. 19
577.		Ship of Good Fortune, in inlay of shell, coral, and gold on nashiji,	signed Yōyūsai. 18
578.		Arrows, Helmet, and Fan, in gold and inlaid shell on black ground,	signed Kōami Giosei. 18
579.		Hotei on Ox and Children, various metals in relief and gold lacquer, black ground,	18
580.		Signs of Zodiac, in metal on gold ground	18
581.		Cow and Horse, in gold and colour on nashiji,	signed Yamada Taigō. 18
582.		Four dice, Jū, and Ushiwaka in relief,	18
583.	LACQUER.	Cash Nets (jū), in imitation of leather bag,	netsuki signed Sankwō. 18
584.		Dragon and Hōwō in lacquer, in gold and colour,	signed Kajikawa. 18
585.		Dragon and Hōwō, in gold and colour on black ground	18
586.		Dragon and Flowering Plant in gold and colour on nashiji	signed Koma Yasutada. 18
587.		Storks in gold and colour on gold ground,	19
588.		Dragon, in gold and colour, in paper bordered with shark skin,	17
589.		Horses, in gold, colour, and wabi shell,	17
590.		Kiloi, on nashiji,	signed Kajikawa. 18
591.		Cock and Drum, in gold and colours on black ground,	signed Riuseisusai Chōkichi. 18
592.		Fan and Bell, in gold on ground of imitation wood and nashiji,	signed Tōyō. 18
593.		Sea and Land Scapes, in gold on black ground,	signed Shigekata. 18

In. 560

In. 839

In. 685

In. 421

In. 8

In. 335

594.	LACQUER.	Storks, in silver on nashiji, ... ..	...signed Koma Yasumasa.	18
595.	„	Badger in nun's dress, in shell on black,	signed Shiugetsu.	18
596.	„	Small size decoration, Cherry Blossom in gold on black ground, ... ..	...	18
597.	„	Chrysanthemums and inscription “Kotobuki” (long life),	{ lacquer signed Kajikawa ; flowers, Korenobi; and mottoes Chikakazu (80 years old). }	19
598.	„	Emblems of Autumn, in gold and colours, ... ..	...	18
599.	„	Mikado's Carriage and Cherry Blossom, inlaid silver, shell, and gold on black ground, ... ..	...	18
600.	„	Plant and Berries, in gold and red on black ground,	signed Tōyō.	18
601.	WOOD.	Insect on Tree, in shell and gold, ... ..	...	18
602.	LACQUER.	Fan and Vine, in gold and shell on black ground, ... ..	...	18
603.	„	Landscape in togidashi,	signed Hideteru.	18
604.	WOOD.	Doves, in shell and gold lacquer, ... ..	...	18
605.	LACQUER.	Horse tethered to post, in gold on black ground, ... ..	...	18
606.	„	Leaves, in shell and lead on gold ground,	school of Kwōrin.	18
607.	„	Horse and Plants, in gold on lacquer imitating wood, ... ..	...	19
608.	„	Storks, in gold, shell, and colours, on black ground,	style of Kwōrin.	18
609.	„	Fujiyama, in gold on nashiji,	signed Kakōsai.	18
610.	„	Plants, in lead and shell, ... ..	...	18
611.	„	Hotei dancing, gold and colours on black ground, ... ..	...	18
612.	WOOD.	Shōjō, on diaper ground, ... ..	...	18
613.	CHERRY BARK.	Stork and Tortoise, in gold,	signed Tachibana Giokuzan.	18
614.	LACQUER.	Country Houses, in gold on ground imitating natural wood, ... ..	...	18
615.	„	Outer case, Tai Fish, in gold on black ground ; interior inscribed with text from the writings of Confucius and a military motto, ... ..	...	18
616.	„	Horses in gold, colours, and lead, on nashiji, ... ..	...	18
617.	WOOD, CASE OF METAL.	Geese crossing Moon, ... ..	...	18
618.	LACQUER.	(Circular shape). Dragon, ... ..	...	17
619.	IVORY.	Decorated in gold lacquer, with Cock on Drum under pine tree,	signed Jōkwasai.	19
620.	LACQUER.	Landscapes in panels, in gold on giobu ground, ... ..	...	18
621.	„	Kamakura Bori, ... ..	...	17
622.	GURI LACQUER.	... ..	signed Chōkwan Takinaga.	18
623.	LACQUER.	Storks, in shell and lead on gold ground,	school of Kwōrin.	18
624.	„	Inlaid with porcelain,	signed Yokobuye.	19
625.	CHERRY BARK.	Rafts, in gold, ... ..	...	18
626.	LACQUER.	Dragon, in black on gold,	{ designed by Yeisen ; signed Kajikawa, Bunryūsai, lacquerer to the Court. }	19
627.	„	Diaper, in togidashi, on black ground, ... ..	...	18
628.	„	Plants, on nashiji ; outer case, To Ryōko composing poem, in gold lacquer encrusted with metals,	signed (metal work) Masa-toshi.	19
629.	„	Fowl, in gold on black ground,	signed Kajikawa.	18
630.	„	Storks and Tortoise, in gold, on gold and nashiji, with Kakihan of artist, ... ..	...	18
631.	„	Peacock and Peonies, encrusted in shell, on gold ground,	signed Shōrin.	19
632.	„	View of Mount Yoshino, with Cherry Blossom, in gold and silver on gold ground, ... ..	...	18
633.	„	Fans decorated with flowers and birds, in encrusted work on gold,	signed Seiriō.	19

										Century.
634.	LACQUER.	Landscape, in gold on black ground,	...	...	...	...	...	...	...	18
635.	„	Chinese Landscape, in gold,	...	...	...	...	...	...	...	18
636.	„	Tortoise and Stork (emblems of long life), in gold, silver, and colour,								
		on ground of togidashi, with device of bamboo and pine,						<i>signed Yamada Toyoyoshi.</i>		18
637.	„	Finely decorated with birds and plants, with exterior casing of giōbu,	...	...	...	...	...	...	...	18
638.	„	Kwōsekikō and Chōriō, in tsuikoku lacquer,	...	...	...	...	...	...	...	18
639.	„	Boar, in silver, lying under Ichō tree, on gold ground,	...	...	...	...	...	<i>signed Juzan.</i>		19
640.	„	Cock and Hen, in togidashi,	...	...	...	...	...	...	...	19
641.	„	Badger drumming (in pottery); Moon, in metal,	...	...	...	...	...	<i>signed Kwōzan.</i>		18
642.	„	Dragon, in silver, with Crest of the Tokugawa,	...	...	...	...	...	<i>signed Takasè</i>		19
643.	„	Empress Jingo and Take-no-uchi offering jewel to god of the sea before								
		the Corean expedition, gold and inlaid ivory,	...	...	...	...	...	<i>signed Shōkwasai.</i>		19
644.	„	Writing Table in colours, and Flower Basket in inlaid shell,	...	...	...	...	...	<i>signed Kajikawa.</i>		19
645.	„	Landscapes, in gold on black ground,	...	...	...	...	...	...	...	18
646.	„	Diaper, in togidashi; outer case, Kwan-on and Boy Worshipper, in								
		metals on gold ground,	...	...	...	...	...	<i>signed Masatoshi.</i>		19
647.	„	Flower and Birds, encrusted work in shell, ivory, and coral,	...	...	...	...	...	...	...	19
648.	„	Kiku in Basket, in gold and shell,	...	...	...	...	...	<i>signed Jōkasai.</i>		19
649.	„	Shōji and Fusuma, or sliding panels of screens, in gold on black ground,	...	...	...	...	...	...	...	18
650.	„	Plum Blossoms,	...	...	...	...	...	<i>designed by Hōgen Yeisen; signed Kajikawa Fusataka.</i>		18
651.	„	Buddha visited by Birds, encrusted work in metals, on gold ground,	...	...	...	...	...	<i>signed Masatoshi.</i>		19
652.	IVORY.	Rats, in relief on incised panels (in leather case with gold clasp),	...	...	...	...	...	<i>signed Giokuzan.</i>		19
653.	LACQUER.	Panels decorated with flowers, on gold ground,	...	...	...	...	...	<i>signed Kwōrin.</i>		19
654.	„	Peacock, on nashiji,	...	...	...	...	...	<i>signed Yamada Tsunesuké.</i>		19
655.	„	Roof Tiles, in gold,	...	...	...	...	...	...	...	18
656.	„	Autumn Leaves, in togidashi; outer case, Shōki and Oni in metal,	...	...	...	...	...	<i>signed Ippōsai Kwōyō.</i>		19
657.	„	Birds, in silver and colour on black ground,	...	...	...	...	...	<i>signed Ishiyama; seal Mototada.</i>		18
658.	„	Bridge Pier and Fireflies, in shell,	...	...	...	...	...	<i>signed Tsuchida Sōyetsu (in his 83rd year).</i>		18
659.	„	(Shape of Fan). Children playing, encrusted work in Awabi shell,	...	...	...	...	...	<i>signed Riōgaku.</i>		19
660.	„	Eagles, in Silver and Shakudō on gold ground,	...	...	...	...	...	...	...	17
661.	„	Autumn Plants encrusted in shell on gold ground,	...	...	...	...	...	...	...	19
662.	„	Chrysanthemums, seen through misu (bamboo blinds), in gold and								
		colour on black ground,	...	...	...	...	...	...	...	18
663.	„	Storks, in gold and colours on nashiji,	...	...	...	...	...	<i>signed Shigéhide.</i>		19
664.	„	Convolvulus, in gold and shell on black ground,	...	...	...	...	...	<i>signed Koma Korin.</i>		18
665.	„	Decorated Battledores, in gold and shell on gold ground,	...	...	...	...	...	...	...	18
666.	„	Maple Leaves, in colours on black,	...	...	...	...	...	<i>signed Koma Yasutada.</i>		18
667.	„	Peacock and Flowers, in togidashi,	...	...	...	...	...	<i>signed Koma Yasutada.</i>		18
668.	„	Chidori Birds, and Waves, in shell and gold on black ground,	...	...	...	...	...	{ <i>signed Shunshō;</i> <i>seal Masamitsu.</i> }		18
669.	„	The Dream of Rosei, in shell, gold and black on black ground,	...	...	...	...	...	<i>signed Koma Yasutada.</i>		18
670.	„	Fern Leaves, Firewood and Ox, in gold on black ground,	...	...	...	...	...	<i>signed Saikindō seal Yōkei.</i>		18
671.	„	Dolphin on Nogoya Castle; reverse, Tiles; in colour on black ground,	...	...	...	...	...	<i>signed Hanzan.</i>		18
672.	„	View of Yoshino, in gold,	...	...	...	...	...	...	...	18
673.	WOOD.	Shape of Shell, encrusted with shells in pottery; and netsuké, a gourd								
		in pottery,	<i>signed Ken-ya, last successor of Ritsnō.</i>		19



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634.	LACQUER.	Landscape, in gold on black ground, 18
635.	"	Chinese Landscape, in gold, 18
636.	"	Tortoise and Stork (emblems of long life), in gold, silver, and colour, on ground of togidashi, with device of bamboo and pine, <i>signed Yamada Toyeyoshi.</i> 18
637.	"	Finely decorated with birds and plants, with exterior casing of giōbu, 18
638.	"	Kwōsekikō and Chonō, in tsukoku lacquer, 18
639.	"	Bear, in silver, lying under Ichō tree, on gold ground, <i>signed Juzan</i> 19
640.	"	Cock and Hen, in togidashi, 19
641.	"	Landscape painting (on pottery); Moon, in metal, <i>signed Kawōza i.</i> 18
642.	"	Dragon in silver with Crest of the Tokugawa, <i>signed Takasē</i> 19
643.	"	Chrysanthemum and Take-no-uchi offering jewel to god of the sea before the Korean expedition, gold and inlaid ivory, <i>signed Shōkwasai.</i> 19
644.	"	Flower Table in colours, and Flower Basket in inlaid shell, <i>signed Kajikawa.</i> 19
645.	"	Landscapes, in gold on black ground, 18
646.	"	Maple, in togidashi, outer case, Kwan-on and Boy Worshipper, in metals on gold ground, <i>signed Masatoshi.</i> 19
647.	"	Flower and Birds, encrusted work in shell, ivory, and coral, 19
648.	"	Kitten in Basket, in gold and shell, <i>signed Jōhasai.</i> 19
649.	"	Shōji and Fusuma, or sliding panels or screens, in gold on black ground, 18
650.	"	Farm Blossoms, <i>designed by Hōgen Yūsen; signed Kajikawa Fusataka.</i> 18
651.	"	Emidha visited by Shōji, encrusted work in metals, on gold ground, <i>signed Masatoshi.</i> 19
652.	IVORY.	Kites, in relief on inlaid panels (in leather case with gold clasp), <i>signed Giokuzan.</i> 19
653.	LACQUER.	Panel decorated with flowers, on gold ground, <i>signed Kwōriu.</i> 19
654.	"	Peacock, on nashiji, <i>signed Yamada Tsurusuké.</i> 19
655.	"	Roof Tiles in gold, 18
656.	"	Autumn Leaves in togidashi, outer case, Shōki and Oni in metal, <i>signed Ippōzai Kwōyō.</i> 19
657.	"	Birds, in silver and colour on black ground, <i>signed Ishiyama; seal Mototada.</i> 18
658.	"	Bridge Pier and Fireflies, in shell, <i>signed Tsuchida Sōyetsu (in his 83rd year).</i> 18
659.	"	(Shape of Fan). Children playing, encrusted work in Awabi shell, <i>signed Rōgaku.</i> 19
660.	"	Eagles in Silver and Shakuō on gold ground, 17
661.	"	Autumn Plants encrusted in shell on gold ground, 19
662.	"	Chrysanthemums, seen through misu (bamboo blinds), in gold and colour on black ground, 18
663.	"	Storks, in gold and colours on nashiji, <i>signed Shigehide.</i> 19
664.	"	Convolvulus in gold and shell on black ground, <i>signed Koma Kōriū.</i> 18
665.	"	Decorated Batheadores, in gold and shell on gold ground, 18
666.	"	Maple Leaves, in colours on black, <i>signed Koma Yasutada.</i> 18
667.	"	Peacock and Flowers, in togidashi, <i>signed Koma Yasutada.</i> 18
668.	"	Children, Birds, and Waves, in shell and gold on black ground, <i>signed Shunshō; seal Masamitsu.</i> 18
669.	"	The Dream of Kōsei, in shell, gold and black on black ground, <i>signed Koma Yasutada.</i> 18
670.	"	Fern Leaves, Fireweed and Ox, in gold on black ground, <i>signed Saikindō seal Yōkei.</i> 18
671.	"	Dolphin on Negoya Castle: reverse, Tiles; in colour on black ground, <i>signed Hanzan.</i> 18
672.	"	View of Yoshino, in gold, 18
673.	WOOD.	Shape of Shell, encrusted with shell's in pottery; and netsuké, a gourd in pottery, <i>signed Ken-ya, last successor of Ritsnō.</i> 19

In. 276
In. 649

In. 42



In. 675



In. 637



In. 674



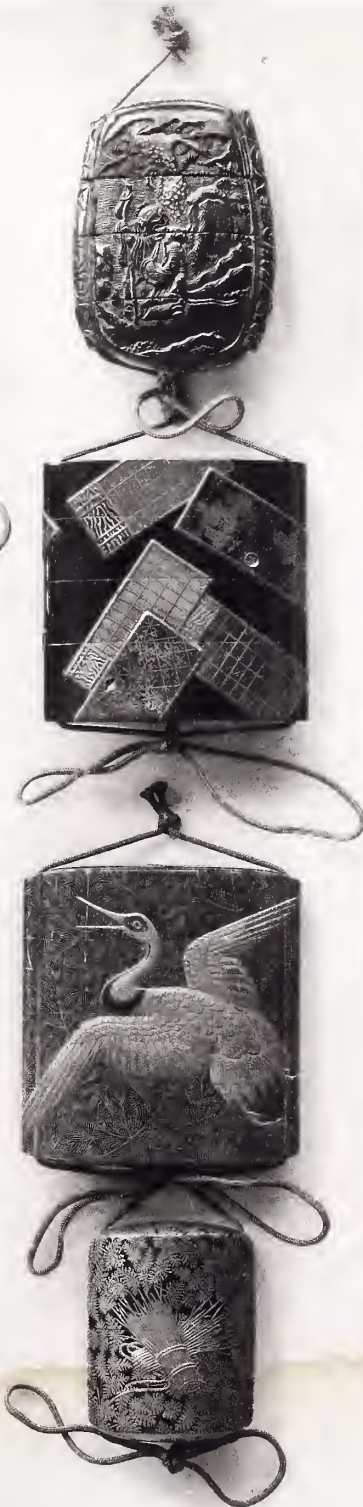
In. 847



In. 848



In. 636
In. 670



674.	METAL.	Creeping Plant, in cloisonné enamel, with bead and netsuké,	18
675.	LACQUER.	Dragon Flies, in togidashi,	by Shunshō. 18
676.	„	Flowering Cherry tree before window blind in gold togidashi,	{ signed Haségawa Korinsai ; seal Shigéyoshi. } 18
677.	WOOD.	Shape of Tortoise,	19
678.	LACQUER.	Farmer's House and Rice Field, in gold on nashiji, inscribed with verses of a poem,	signed Kyūroku. 18
679.	„	Flower, in gold on black and nashiji,	17
680.	WOOD.	Shakudo Case, decorated with Corean Lion and Peony, inlaid with gold,	signed Yanagawa Naomasa. 18
681.	LACQUER.	Boats in Stream laden with firewood, in lead, shell, and gold,	signed Koma Koriu. 18
682.	„	The Dream of Rosei,	signed Chinkei. 18
683.	„	Peacocks and Flowering Plants, on ground of gold and silver,	signed Kwanshōsai. 18
684.	„	Elephant, in gold and shell on brown ground, inscribed with a verse on peace,	by Zeshin. 19
685.	„	Geese, in gold, shell, and colour on black ground,	signed Kajikawa, after painting by Kosen. 18
686.	„	Man carrying rice bales, gold and shell on black ground,	by Koma Kiuhaku. 17
687.	„	Shape of Sumi (Indian ink),	by Ritsūō 17
688.	„	Decoration for New Year, in gold and colours on black ground	signed Kwansai. 18
689.	„	Tsuishu and Tsuikoku. Plant and crest on diaper,	18
690.	„	Rabbits, in silver and gold on black and nashiji, from design of Ōshin,	signed Shigénaga. 18
691.	„	Flowers and Butterflies, in cloisonné,	19
692.	„	Kiku Flower and Fence, in gold on black,	signed Kajikawa Hisataka. 18
693.	„	Abé-Seimei (Taoist astronomer) exorcising the charm of the Fox,	signed Koma Koryu. 18
694.	WOOD, INSIDE NASHIJI LACQUER.	Dragon,	18
695.	LACQUER.	Storm Dragon, in togidashi, inscribed "design by Hōgen Yeisen,"	signed Bunrinsai. 18
696.	„	Kanzan and Jittoku, in togidashi	designed by Hanabusa Itcho ; signed Koma Kiuhaku. 18
697.	„	Boats in Stream, laden with firewood, in shell, lead, and gold on ground of togidashi,	signed Yōyūsai. 18
698.	„	Musical Instruments for Nō Dancers, various colours on giobu ground,	signed Koma Yasutada. 18
699.	„	Chinese Musicians playing Koto, various colours and gold on black ground inscribed "designed by Tsunénobu," carved by Nagatsuné,	18
700.	„	Tōba on Donkey, shell, lead, and gold on black ground,	{ metal work signed Jōi ; seal Nagaharu. } 18
701.	„	Birds on Branch, in gold on nashiji,	signed Sōchōsai. 18
The following nine Inros were made by Koma Yasutada for the Shōgun Togugawa, and were presented by him to Toda, Daimio of Mino :—			
702.	„	Sparrow and Peony Flower, gold and colour on black,	(signed.) 19
703.	„	Bird on Peach tree,	(signed.) 19
704.	„	Bird on Branch,	(signed.) 19
705.	„	Pheasant on Rock, in togidashi,	(signed.) 19
706.	„	Bird on Bamboo, with flowers, in togidashi,	(signed.) 19
707.	„	Bird on Branch of Plum tree, in togidashi,	(signed.) 19
708.	„	Duck and Lily, in togidashi,	(signed.) 19

709.	LACQUER.	Bird and Plant, in togidashi,...	...	...	...	...	...	...	(signed).	19
710.	,,	Bird and Plant, in togidashi,	...	...	...	...	...	...	(signed).	19
711.	,,	Fowl, in gold and colour on black ground, ...	...	...	...	signed	Hakuyōken	Shigékata.		18
712.	,,	(Imitating scouring rush). Kiku Flowers, in relief in silver and gold,	...	...	...	...	...	...		18
713.	,,	Quails, in relief, in shell, ...	...	...	...	...	...	...	...	18
714.	,,	Flowers, in gold on black ground, ...	...	...	...	...	...	...	...	18
715.	,,	Bird and Fruit, in pottery and gold, ...	...	...	...	...	...	seal	Shōgetsu.	17
716.	,,	Dragon, in relief; inside decoration, Hōwō, in gold, and Kiri Crest, ...	...	...	...	...	...	...		17
717.	,,	Waves, in black, ...	...	...	...	...	...	...	by Zeshin.	19
718.	,,	Plant, in lead and pearl on gold ground, ...	...	...	...	signed	Hōkiō	Kwōrin.		17
719.	,,	Dragon and Tiger, in togidashi, ...	...	...	...	...	...	signed	Chikanao.	18
720.	,,	Rice Plant, in gold on nashiji, ...	...	...	...	...	...	signed	Inagawa.	18
721.	,,	Coins in gold and colours on black ground, ...	...	...	...	signed	Shiomi	Masanari.		18
722.	,,	Biwa and House, in gold and shell on black ground, ...	...	...	...	signed	Seisei	Kwōrin.		17
723.	,,	Two Blind Men groping their way, in shell and lead on gold ground,	...	...	...	...	...	by	Kwōrin.	17
724.	,,	Firewood Boats in Stream, in shell and lead on gold ground,	...	...	...	signed	Kwōrin.			17
725.	,,	Boat and Figures, in shell and lead on gold ground, ...	...	...	...	...	...	by	Kwōrin.	17
726.	,,	Fern Fronds, in shell and lead on black ground, ...	...	...	...	signed	Seisei	Kwōrin.		17
727.	,,	Kiku Flowers, in shell and lead on gold ground, ...	...	...	...	signed	Hōkiō	Kwōrin.		17
728.	,,	Figures in Boat, in shell and lead, ...	...	...	...	...	...	by	Kwōrin.	17
729.	,,	Fukurokuju and Stag, in lead and shell on a gold panel and ground of black,	signed	Seisei	Kwōrin.	17
730.	,,	Figures in Boat, in lead and shell on gold ground, ...	...	...	...	...	...	by	Kwōrin.	17
731.	,,	Praying Mantis and Plant,	signed	Hōkiō	Kwōrin.	17
732.	,,	Pier of Bridge, in shell, lead, and gold, originally on nashiji,	...	...	...	signed	Hōkiō	Kwōrin.		17
733.	,,	Bamboo, in lead and shell on gold ground, ...	...	...	...	...	...	...	...	18
734.	,,	Bat, Rabbit, and Fish, in pearl, gold, and lead, on black ground,	...	...	...	signed	Tsuchida	Sōyetsu.		17
735.	,,	Figures, in shell, gold, and lead, on red ground,	by	Tsuchida	Sōyetsu.	17
736.	,,	Musical Instrument (Biwa) and Table, in gold, shell, and lead, on black ground,	by	Sōyetsu.	17
737.	,,	Owl on Hoe, Spade, and Birds, in gold, shell and lead, on clouded brown ground, ...	...	...	...	signed	Tsuchida	Sōyetsu	(at the age of 81)	17
738.	,,	Tortoise and Geese, in shell, gold, and lead, on black ground,	...	...	...	signed	Tsuchida	Sōyetsu.		17
739.	,,	Writing Table and Figure, with scroll in shell, gold, and metal, on black ground,	by	Sōyetsu.	17
740.	IVORY.	Chinese Landscape, inside decorated with crests of gold lacquer, ...	...	...	...	signed	Kinsai.			17
741.	,,	Lined silver. Rakan, in relief in diaper ground, . .	...	...	...	...	...	...	...	19
742.	,,	Partly lacquered. Dragons in waves, and Clouds in relief, ...	...	...	...	...	...	...	...	18
743.	WOOD.	With Leaves in shell, pottery and lead; inside lacquered gold,	...	...	...	seal	Kwan	(Ritsuō).		17
744.	LACQUER.	Imitating Sumi, (Indian Ink),	seal	Kwan	(Ritsuō).	17
745.	,,	Kinkō on Carp and Basket with Peaches, in pottery, shell, and gold lacquer, on black ground, ...	...	...	...	signed	Ritsuō	and seal	Kwan.	17
746.	,,	Hotei, in pottery,	seal	Kwan	(Ritsuō).	17
747.	CHERRY BARK.	Lacquered Plum, in colours and gold,	signed	Zeshin.	19	

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735

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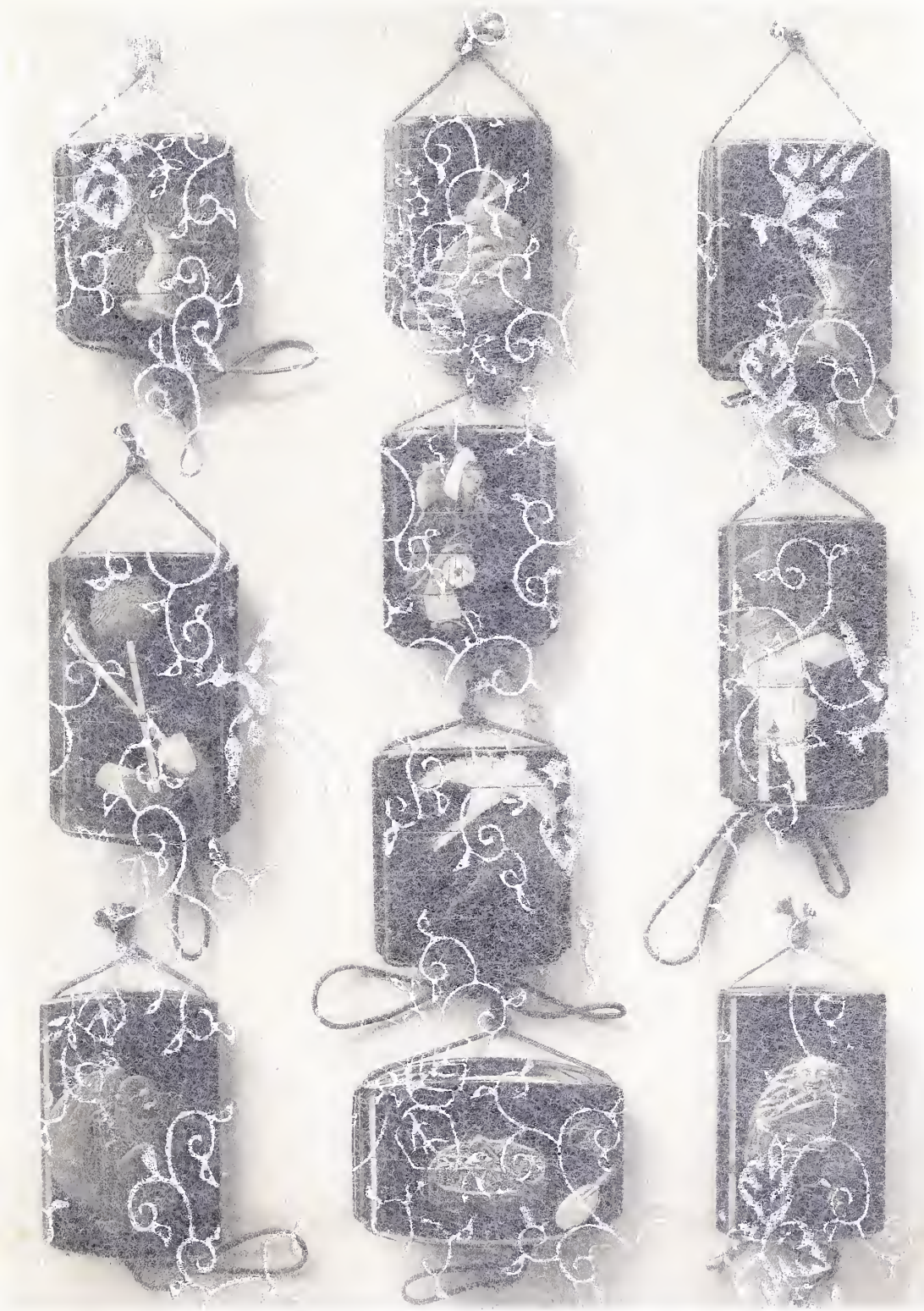
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700.	LACQUER.	Bird and Plant, in togidashi, (signed).	16
710.	"	Bird and Plant in togidashi, (signed).	16
711.	"	Fowl, in gold and colour on black ground, signed Hakyō en. Saigekata.	18
712.	"	(Imitating scouring rush). Kiku Flowers, in relief in silver and gold,	18
713.	"	Quails, in relief, in shell.	18
714.	"	Flowers, in gold on black ground,	18
715.	"	Bird and Plant, in pottery and gold, seal Shogetsu.	17
716.	"	Dragon, in relief, inside decoration, Hōwō, in gold, and Kiri Crest,	17
717.	"	Amazons, in black, by Zeshin.	19
718.	"	Plant in lead and pearl on gold ground. signed Hōkiō Kwōrin.	17
719.	"	Dragon and Tiger, in togidashi, signed Chikanao.	16
721.	"	Pink Plant, in gold on nashiji, signed Inagawa.	18
721.	"	Plants in gold and colours on black ground, signed Shiomi Masanari.	18
722.	"	Town and House, in gold and shell on black ground, signed Seisei Kwōrin.	17
723.	"	Two Blind Men groping their way, in shell and lead on gold ground, by Kwōrin.	17
724.	"	Redwood Boats in Stream, in shell and lead on gold ground, signed Kwōrin.	17
725.	"	Boat and Figures, in shell and lead on gold ground, by Kwōrin.	17
726.	"	Fern Fronds, in shell and lead on black ground, signed Seisei Kwōrin.	17
727.	"	Kiku Flowers, in shell and lead on gold ground, signed Hōkiō Kwōrin.	17
728.	"	Figures in Boat, in shell and lead, by Kwōrin.	17
729.	"	Fukurokujū and Stag, in lead and shell on a gold panel and ground of Black signed Seisei Kwōrin.	17
730.	"	Figures in Boat, in lead and shell on gold ground, by Kwōrin.	17
731.	"	Praying Mantis and Plant, signed Hōkiō Kwōrin.	17
732.	"	Pier of Bridge, in shell, lead, and gold, originally on nashiji, signed Hōkiō Kwōrin.	17
733.	"	Bamboo, in lead and shell on gold ground,	18
734.	"	Goat, Rabbit, and Fish, in pearl, gold, and lead, on black ground signed Tsuchida Sōyetsu.	17
735.	"	Figures in shell, gold and lead, on red ground, by Tsuchida Sōyetsu.	17
736.	"	Musical Instrument (Biva) and Table, in gold, shell, and lead, on black ground, by Sōyetsu.	17
737.	"	Owl on Hoe, Spider, and Birds, in gold, shell and lead, on clouded brown ground, signed Tsuchida Sōyetsu (at the age of 81)	17
738.	"	Tortoise and Geese, in shell, gold, and lead, on black ground, signed Tsuchida Sōyetsu.	17
739.	"	Writing Table and Figure, with scroll in shell, gold, and retai, on black ground, by Sōyetsu.	17
740.	WOOD.	Chinese Landscape, inside decorated with crests of gold lacquer, signed Kinsai.	17
741.	"	Clouded Paper. Rakan, in relief in diaper ground,	19
742.	"	Clouded Paper. Dragons in waves, and Clouds in relief,	18
743.	WOOD.	Clouded Paper. Figures in shell, pottery and lead, inside lacquered gold, seal Kwan (Ritsuo).	17
744.	LACQUER.	Imitating Sun (Gladiah lily) seal Kwan (Ritsuo).	17
745.	"	Kinkō on cup and basket with Peaches, in pottery, shell, and gold lacquer on black ground, signed Ritsuo and seal Kwan.	17
746.	"	Hotei, in pottery, seal Kwan (Ritsuo).	17
747.	CHERRY BARK.	Lacquered Plant, in colour and gold, signed Zeshin.	16

In. 734
In. 735

In. 641



In. 919



In. 737



In. 658



In. 35



In. 738
In. 226



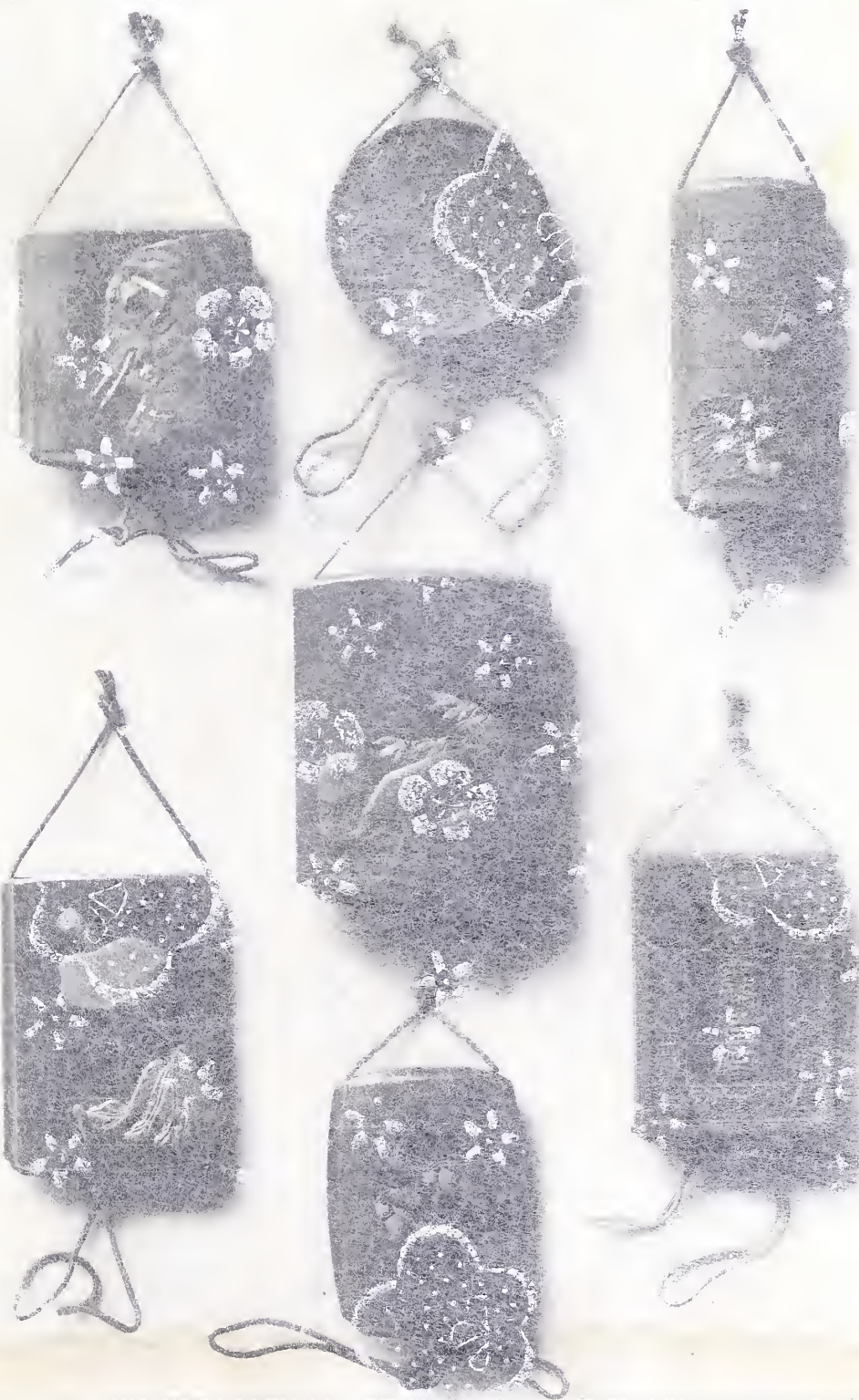
In. 579



748.	LACQUER.	Imitating Indian ink, (copied from Ritsuo) signed Zeshin.	19
749.	„	Ono-no Dōfū and the Frog, in black lacquer and lead on gold ground, signed Zeshin.	19
750.	„	Lotus plant, in gold and colour on brown ground, .. signed Zeshin and Taishin.	19
751.	„	Horse and Plant, in black and gold on green ground, signed Zeshin.	19
752.	„	Diapers in black with lining of gold, by Zeshin.	19
753.	„	Plum and Nanten Plant, in gold on nashiji, signed Yōyūsai.	19
754.	„	Magnolia, in shell and gold on black ground (from painting by Hōitsu), signed Yōyūsai.	19
755.	„	Rice Plants and Insects, in gold on powdered gold ground, ... signed Yōyūsai.	19
756.	„	Plant and Berries, in gold and coral on black ground, signed Yōyūsai.	19
757.	„	Plum Blossom, in gold togidashi on black ground, signed Yōyūsai.	19
758.	WOOD.	Imitation of Sword Furniture, in lacquer, shell, and metal, by Ritsuo.	17
759.	LACQUER.	Rats, in togidashi on gold ground, signed Shioni Masauari.	18
760.	„	Flight of Geese, in togidashi on black ground signed Shioni Masanari.	18
761.	„	Fir trees, in togidashi on black ground, signed Shioni Masanari.	18
762.	„	Fir trees, in togidashi on black ground, by Shioni Masanari.	18
763.	„	Stream with Fish, in togidashi on black ground signed Shioni Masanari.	18
764.	„	Pine trees, in togidashi, signed Shioni Masauari.	18
765.	„	Shells, encrusted in pottery, on black ground signed Shigeoki.	18
766.	„	Shells, encrusted in lead, pottery, and shell, on black ground,	18
767.	„	Pine trees, in gold togidashi on black ground, by Shunshō.	17
768.	„	Trees and Torii, in gold on black ground, signed Shunshō.	18
769.	„	Deer, in black on gold ground, signed Jōkasai.	19
770.	„	Fowl and Bamboo, in gold, colours, and inlaid shell on nashiji, ... signed Jōkasai.	19
771.	„	Storks, in gold and colour on nashiji, signed Jōkasai.	19
772.	„	Birds in metal, and Waves in gold on black ground, signed Jōka.	19
773.	„	Kiku, and inscription “Long Life,” in black, signed Jōkasai.	19
774.	„	Chequer Board, Scroll and Musical Instrument, in gold on black ground, signed Jōka.	19
775.	„	Grasses and Insects in basket, in gold, colour, and inlaid shell, on black ground, signed Jōkasai.	19
776.	WOOD.	Storks, in gold and colours (after the painting of Yeisen-in), signed Tōshi.	19
777.	„	Cups and Convolvulus, in lead, lacquer and shell, signed Tōshi.	19
778.	LACQUER.	Man carrying bales of rice, in gold and shell on black ground, ... signed Koma Kinshaku.	18
779.	„	Deer, in gold and colour on black ground, (after painting of Kwōrin), { signed Koma } Kwansai.	17
780.	„	Cherry Flowers and Poem, in gold on black ground, signed Kwansai.	18
781.	„	Kiku Flowers, in gold, silver, and colours, on nashiji, by Koma Yasutada.	19
782.	„	Flowers and Butterflies, in gold and black in relief, on black ground, { signed Koma } Kwansai.	18
783.	„	Pheasants under Cherry tree, in gold, silver, shell, and colours, signed Koma Koriu.	18
784.	„	Plants, in togidashi ; Butterflies, in metal in relief, on silver ground, signed Koma Koriu.	18
785.	„	Window Blinds in gold and inlaid shell, by Kajikawa.	18
786.	„	Wisteria Plant, in gold and inlaid shell, signed Kajikawa.	18
787.	„	Eagle on Pine tree, in gold, by Kajikawa.	18
788.	„	Vases, in gold and colour on gold ground, signed Kajikawa Fusataka.	18
789.	„	Landscape in gold on nashiji, signed Kajikawa.	18
790.	„	Storks and Clouds, in gold and colours on black ground, with specks of gold, signed Kajikawa.	18

791.	LACQUER.	Corean Lions, in gold, colour, and inlaid shell, on nashiji,	<i>signed Kajikawa Hidetaka.</i>	18
792.	„	Jar covered with net, in gold and colour on black ground,	{ <i>designed by Kano Yeisen,</i> <i>and signed Kajikawa.</i> }	18
793.	„	Various Leaves, Cones, and Basket, in gold on nashiji,	... .. <i>signed Kajikawa.</i>	18
794.	„	Emblems of long life, in gold on gold ground,	... .. <i>signed Inagawa.</i>	18
795.	„	Puppies, in metal, and plant in gold on black ground	... .. <i>signed Kajikawa.</i>	18
796.	„	Various subjects, in panels on black ground,	... .. <i>signed Kajikawa.</i>	18
797.	„	Flowers, in gold on black ground,	... .. <i>signed Kajikawa Hisataka.</i>	18
798.	„	Eagles, in gold and black on gold ground,	... .. <i>by Kajikawa.</i>	18
799.	„	Emblems of long life, gold and colour on nashiji,	... .. <i>signed Jōka.</i>	18
800.	„	Rats, in togidashi on black ground,	... .. <i>seal.</i>	18
801.	WOOD.	Slight decoration in gold,	... .. <i>signed Mitsutada.</i>	18
802.	LACQUER.	Hibachi, Flowers, and Flower-holder, in metal and gold lacquer, with screen in togidashi, on black ground,	... ..	18
803.	„	Monkeys, in colour on brown ground,	... ..	17
804.	„	Plum Blossom and Cat, in silver on gold ground,	... ..	17
805.	„	Shells, in various metals on nashiji,	... ..	17
806.	„	Curtain, Tray, and Cup, in gold, colour and shell, on black ground,	<i>signed Shunshō.</i>	18
807.	„	Dragon Flies in relief, in gold, colour, and shell, on black ground,	... ..	17
808.	„	Kabu Plant, in gold and shell on black ground,	... ..	18
809.	„	Tortoises, in metal on brown ground,	... .. <i>metal work signed Toshinaga.</i>	18
810.	„	Plum Blossom, in shell and colour in relief, on ground imitating iron,	... .. <i>by Zeshin.</i>	18
811.	„	With Figures in metal in relief, Foliage in gold,	... ..	18
812.	SILVER.	With outer case of silver lacquer, and Figures of Yoshiye and attendant in gold,	... .. <i>signed Bunsai.</i>	18
813.	LACQUER.	Landscape, in panels, with border of tsuishu,	... ..	17
814.	BAMBOO.	With Stork and Bamboo, in lacquer,	... ..	18
815.	LACQUER.	Flute and Case, in colour and gold on nashiji,	... ..	18
816.	„	Curtain and Books, in gold and shell on black ground. (Made for a Tokugawa by Sōyetsu, but not signed),	... ..	18
817.	WOOD.	Lacquered with red transparent lacquer, lining gold lacquer,	... ..	18
818.	LACQUER.	Man leading Ox, in shell and gold on brown ground,	... .. <i>signed Chikatsuné.</i>	18
819.	„	Plants, in gold on nashiji,	... .. <i>signed Tōshi.</i>	18
820.	„	Peacock, in gold and shell on nashiji,	... .. <i>signed Yamazumi.</i>	18
821.	SILVER.	Outer case Bark, decorated with Nanten Plant and Berries in coral,	... .. <i>signed Yōyūsai, after design of Hōitsu.</i>	19
822.	LACQUER.	Diaper work, in gold togidashi,	... ..	19
823.	WOOD.	Ebony. Figures in relief on diaper ground,	... ..	18
824.	LACQUER.	Plant, in silver and gold on black ground,	... ..	18
825.	„	Biwa, in gold on black ground,	... ..	18
826.	WOOD.	Diaper incised for ground with Flowers, in shell, gold and colours,	... ..	18
827.	LACQUER.	Flowers in dish, in gold and shell on black ground,	... ..	18
828.	„	Bean Plant, in gold on black ground, inscribed “copied from Shiomis,”	<i>by Shigenaga.</i>	18
829.	„	Pine tree in relief, with insect and leaves in enamel on black ground,	<i>signed Kwōunsai.</i>	18
830.	„	Monkeys in Thunder-storm, in gold and colours on black ground,	18

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791. LACQUER.	Two Lions, in gold, colour, and inlaid shell on nashiji, signed Inagawa Hidetaka.	18
792. "	Jar covered with net, in gold and colour on black ground, signed Kōno Yeisen, and signed Kajikawa.	18
793.	Various Leaves, Cones, and Basket, in gold on nashiji, signed Kajikawa.	18
794. "	Emblems of long life, in gold on gold ground, signed Inagawa.	18
795. "	Puppies, in metal, and plant in gold on black ground, signed Kōrikawa.	18
796. "	Various subjects in panels on black ground, signed Kajikawa.	18
797. "	Flowers, in gold on black ground, signed Kajikawa Hisataka.	18
798. "	Engles, in gold and black on gold ground, by Kajikawa.	18
799. "	Emblems of long life, gold and colour on nashiji, signed Jōka.	18
800. "	Four togidashi on black ground, seal.	18
801. WOOD.	With decoration in gold, signed Mitsutada.	18
802. LACQUER.	With Flowers, and Flower-holder, in metal and gold lacquer, with	18
803. "	Monkeys, in colour on brown ground,	17
804. "	Plum Blossom and Cat, in silver on gold ground,	17
805. "	Shells, in various metals on nashiji,	17
806. "	Curtain, Tray, and Cup, in gold, colour and shell, on black ground, signed Shunshō.	18
807. "	Dragon Flies in relief, in gold, colour, and shell, on black ground,	17
808. "	Kabu Plant, in gold and shell on black ground,	18
809. "	Tortoises, in metal on black ground, metal work signed Toshinaga.	18
810. "	Plum Blossom in shell and colour in relief, on ground imitating iron, by Zeshin.	18
811. "	With Figures in relief, in gold,	18
812. SILVER.	With outer case of silver lacquer, and Figures of Yoshiye and attendant in gold, signed Bunsai.	18
813. LACQUER.	Landscape, in panels, with border of tsuchu,	17
814. BAMBOO.	With Stork and Bamboo, in lacquer,	18
815. LACQUER.	Flute and Case, in colour and gold on nashiji,	18
816. "	Curtain and Books, in gold and shell on black ground. (Made for a Tokugawa by Sōyetsu, but not signed),	18
817. WOOD.	Lacquered with red transparent lacquer, lining gold lacquer,	18
818. LACQUER.	Man leading Ox, in shell and gold on brown ground, signed Chikatsuné.	18
819. "	Plants, in gold on nashiji, signed Tōshi.	18
820. "	Peacock, in gold and shell on nashiji, signed Yomazumi.	18
821. SILVER.	Outer case Black, decorated with Winter Plant and Berries in coral, after design of Hōitsu.	18
822. LACQUER.	Diaper work, in gold togidashi,	18
823. WOOD.	Elaborate Figures in relief on diaper ground,	18
824. LACQUER.	Plant, in silver and gold on black ground,	18
825. "	Branch, in gold on black ground,	18
826. WOOD.	Diaper lacquered for ground with Flowers, in shell, gold and colours,	18
827. LACQUER.	Flowers in shell, in gold and shell on black ground,	18
828. "	Bean Plant, in gold on black ground, described "copied from Shicō," by Shigenaga.	18
829. "	Pine tree in relief, with insect and leaves in enamel on black ground, signed Kōchūnsai.	18
830. "	Monkeys in Thunder-storm, in gold and colours on black ground,	18

In. 684



In. 810

In. 750



In. 744



831.	LACQUER.	Butterflies and Grass, in gold,	by Kajikawa.	18
832.	„	Pine tree, in gold togidashi on black ground, ... ..	...	18
833.	„	With outer case, Kiku Crest, in various coloured golds, ... ..	...	18
834.	„	Cock on Drum and Plum Blossom, in gold and chinkinbori, ...	signed Chingī.	18
835.	„	Pine tree, in gold on black ground, ... ..	...	19
836.	„	Kiku Crest and inscription “Kotobuki,” in gold on black ground, ...	signed Jōsen.	18
837.	„	Kiku Flowers, in red lacquer in relief on gold ground, risers decorated in chinkinbori,	signed Yōsei.	18
838.	„	Circular shape Inscription, in shell, Dragon in gold, ... ..	...	16
839.	„	Chōkwarō (sage) conjuring horse out of his gourd, in gold on black ground,	signed Tatsuki Takamitsu.	18
840.	WOOD.	Fruit, Flower, and Bat, in colours and gold lacquer, cord-holder in ivory, ...	...	18
841.	LACQUER.	Flower Vase in relief, in brown lacquer, and screen in gold on black ground, ...	...	18
842.	WOOD.	With drawers, Frogs and Bird in relief, in silver, ... ..	...	17
843.	LACQUER.	Shōki (In low relief) pursuing Oni (in togidashi), on black ground, ...	...	18
844.	„	Flowers and Butterflies, in shell, ivory, and gold, on nashiji, ...	...	19
845.	CHERRY BARK.	With Flowers, in gold lacquer,	signed Kwanyōsai.	19
846.	LACQUER.	Shell mosaic on black ground, Birds and Waves, ... ..	...	19
847.	„	Mosaic, in shell, gold, and silver, Cranes and Plants, ... ..	...	19
848.	„	Mosaic, in shell and gold lacquer, Horses on black ground, ... ..	...	19
849.	„	Shell mosaic, Horses on black ground, ... ..	...	19
850.	„	Shell mosaic, Pine trees and Tortoise, in silver on black ground, ...	...	18
851.	„	Pine and Plum tree, in gold on gold ground; reverse, Fukurokuju and Stag, incised on lacquer imitating shibuichi,	signed Morimitsu.	18
852.	„	Boar and Plants, in gold on silver nashiji,	signed Mototada (Court Noble).	18
853.	„	Kiku Flowers and Plants, in gold on silver nashiji, ... ..	...	18
854.	„	Kiku Plants, in gold on gold ground,	signed Haségawa Shigeyoshi.	18
855.	„	Flying Storks, on togidashi ground, ... ..	...	18
856.	„	Bird on Bough, in shell, colours, and gold, on black ground, risers chinkinbori decoration,	signed Mizutani Shūtō.	18
857.	„	Boat and Reeds in gold and togidashi on black ground, ... ..	...	18
858.	„	Karashishi and Tree, in gold, colour, and shell, on black ground, ...	...	18
859.	„	Eagle on Rock. in gold and black ground, ... ..	...	18
860.	„	Dragon and Waves, in gold and colour on black ground, ... ..	...	18
861.	„	Map of Japan, in togidashi, ... ..	...	17
862.	„	Imitating decayed wood in bronze lacquer, ... ..	...	19
863.	„	Kiku Plants, in gold on marbled ground of various colours, ... ..	...	18
864.	„	Chinese book (Senjimon), “Thousand Characters,” in gold on red ground, ...	...	18
865.	„	Tsuishiu, lacquer, ... ..	...	18
866.	„	Made from a tree fungus called in Japan “Monkey s Chair,” ... ..	...	—
867.	WOOD.	Fish, encrusted in gold, lacquer, shell, and horn,	signed Josen.	18
868.	LACQUER.	Maple Leaves, in gold togidashi on silver nashiji, with outer case of silver, ...	...	17
869.	SILVER.	Maple Leaf Crest, ... ..	...	18
870.	BRONZE.	With Deer and Plants, in relief,	signed Nagaharu.	18
871.	CHERRY WOOD.	Bark, lacquered with Frog in relief and to imitate leather, ... ..	...	18

872.	WOOD.	Tea Utensils, encrusted in shell and ivory,	19
873.	,,	Fruit, encrusted with stone and lead,	18
874.	,,	Paper Lantern, used for hanging before a tomb or household shrine, in gold and colours,	18
875.	,,	Storks in relief, on diaper ground,	signed Chikusen. 19
876.	,,	Decoration, vine in gold,	19
877.	,,	Pine Trees in gold, Poem inlaid in shell,	19
878.	LACQUER.	Various devices, in gold circles on dark ground,	signed Ittōsai. 18
879.	,,	Sprays of Flowers, in gold, colour, and metal, on black ground,	18
880.	BAMBOO.	With small drawers,	19
881.	TSUIKOKU LACQUER.	Flowers, in black in relief, on red ground,	18
882.	LACQUER.	Plant, arranged in scrolls, in relief in brown lacquer,	18
883.	,,	Chrysanthemums, in carved wood, thinly lacquered in dark colour,	signed Masahidé. 19
884.	,,	Saigō (wandering priest) under willow tree, in gold and colour on black ground,	signed Tatsuki Kōkiō (at the age of 83). 18
885.	,,	Plum tree and Birds, in gold on nashiji, fitted with drawers,	19
886.	,,	Landscape, in gold,	signed Kajikawa. 18
887.	,,	Imitating wood, lined with gold and red,	signed Koma Koriu. 19
888.	GURI LACQUER.	... ..	signed Gamō Morimasa, vassal of Daimio of Mito. 18
889.	LACQUER.	Containing three bottles and decorated with plant, in gold and colour,	signed Tōshi. 19
890.	,,	Horse tethered; black, gold, and colour, on black ground,	signed Koma Kiuhaku. 17
891.	,,	(Rectangular.) Karashishi and Waterfall, in gold on black ground,	by Kajikawa. 18
892.	,,	Farmer resting; reverse side, Mushroom and Hoe,	by Koma Kwansai. 18
893.	,,	Dragon, in colours and gold on a ground thinly lacquered, showing the canvas,	17
894.	,,	Cat-fish, in gold and shell on black ground,	signed Shigekata. 18
895.	,,	Landscape in gold and shell on black ground,	by Koma Kwansai. 18
896.	,,	Imperial Crest in three different styles—black on gold, black on black, and gold on black,	signed Koma Koriu. 18
897.	,,	Shōgiban (chess-board) and chess-men, in gold, silver, and shell, on black ground,	18
898.	,,	Chinese Landscape, in shell on black ground	18
899.	WOOD.	Thunder God and Wind God (Raijin and Fūjin), imitating Tsuikoku lacquer	—
900.	,,	Dragon, in relief,	signed Yoshimasa. 18
901.	,,	New Moon and Waves in gold and nashiji,	{ signed Tōshū, grandson of the third Kwanshōsai } 19
902.	LACQUER.	Kanzan and Jittoku, in encrusted work, on black ground,	18
903.	,,	The Seven Sages, in colours, on gold ground,	signed Shiomi Masanari. 18
904.	IVORY.	Birds and Flowers encrusted	by Shibayama. 19
905.	LACQUER.	Fans in gold on wavy ground,	signed Kensai. 18
906.	,,	Crests in gold, silver and nashiji, on gold ground,	—
907.	,,	Benkei and Yoshitsune disguised passing,	signed Jōka. 18
		Togashi who is guarding gate at Ataka-no Seki to arrest Yoshitsuné, by command of his brother Yoritome,	signed Shokwasai and Shibayama. 18
908.	,,	Karashishi Fighting and Peony Flowers, in gold, on giobu and nashiji,	signed Kajikawa. 18
909.	,,	Sailing-boat and Pine tree, in togidashi on black ground,	signed Koma Yasutada. 18
910.	,,	Dragon, in gold and colour on silver nashiji,	18

57

7. 400

378

7. 400

7. 400

11. 559

									Century
872.	WOOD.	Ten Utensils, encrusted in shell and ivory, ... ..	...	...	...	...	...	...	19
873.	"	Fruit, encrusted with stone and lead, ... ..	...	...	...	...	...	...	18
874.	"	Paper Lantern, used for hanging before a tomb or household shrine, in gold and colours, ... ..	...	...	...	...	...	...	19
875.	"	Storks in relief, on diaper ground, ... ..	...	...	...	...	signed Chikusei.	...	19
876.	"	Decoration, vine in gold, ... ..	...	...	...	...	...	...	19
877.	"	Fine Trees in gold. Poem insaid in shell, ... ..	...	...	...	...	...	...	19
878.	LACQUER.	Various flowers, gold circles on dark ground, ... ..	...	...	...	...	signed Itōsai.	...	18
879.	"	Sprays of flowers, in gold, colour, and metal, on black ground, ... ..	...	...	...	...	...	...	18
880.	BAMBOO.	With silver flowers, ... ..	...	...	...	...	...	...	18
881.	TsUKOKU LACQUER.	Flowers, in black in relief, on red ground, ... ..	...	...	...	...	...	...	18
882.	LACQUER.	Flowers arranged in scrolls, in relief in brown lacquer, ... ..	...	...	...	...	...	...	18
883.	"	Chrysanthemums, in carved wood, thinly lacquered in dark colour, ... ..	...	...	...	...	signed Masahide.	...	19
884.	"	Shōgō (wandering priest) under willow tree, in gold and colour on black ground, ... ..	...	...	...	...	signed Tōsuki Kōkō (at the age of 83).	...	18
885.	"	Plum tree and Birds, in gold on nashiji, fitted with drawers, ... ..	...	...	...	...	...	...	19
886.	"	Landscape, in gold, ... ..	...	...	...	...	signed Kajikawa.	...	18
887.	"	Imitating wood, lined with gold and red, ... ..	...	...	...	...	signed Koma Kōrin.	...	19
888.	GURI LACQUER.	... ..	...	...	...	...	signed Gamō Morimasa, vassal of Daimio of Mito.	...	18
889.	LACQUER.	Containing three bottles and decorated with plants, in gold and colour, ... ..	...	...	...	...	signed Tōshi.	...	19
890.	"	Horse tethered; black, gold, and colour, on black ground, ... ..	...	...	...	...	signed Koma Kūhaku.	...	17
891.	"	(Rectangular.) Karashishi and Waterfall, in gold on black ground, ... ..	...	...	...	...	by Kajikawa.	...	18
892.	"	Farmer resting; reverse side, Mushroom and Pine, ... ..	...	...	...	...	by Koma Kwansai.	...	18
893.	"	Dragon, in colours and gold on a ground thinly lacquered, showing the canvas, ... ..	...	...	...	...	...	...	17
894.	"	Cat-fish, in gold and shell on black ground, ... ..	...	...	...	...	signed Shigekata.	...	18
895.	"	Landscape in gold and shell on black ground, ... ..	...	...	...	...	by Koma Kwansai.	...	18
896.	"	Imperial Crest in three different styles—black on gold, black on black, and gold on black, ... ..	...	...	...	...	signed Koma Kōrin.	...	19
897.	"	Shōgiban (chess-board) and chess-men, in gold, silver, and shell, on black ground, ... ..	...	...	...	...	...	...	18
898.	"	Chinese Landscape, in shell on black ground ... ..	...	...	...	...	...	...	18
899.	WOOD.	Thunder God and Wind God (Raijin and Fūjin), imitating Tsukoku lacquer, ... ..	...	...	...	...	...	...	—
900.	"	Dragon, in relief, ... ..	...	...	...	...	signed Yoshinaka.	...	18
901.	"	New Moon and Waves in gold and nashiji, ... ..	...	...	...	...	(signed Tōshi, ground in of the Kōrin) Kwansai.	...	19
902.	LACQUER.	Kanzan and Jittoku, in encrusted work, on black ground ... ..	...	...	...	...	...	...	18
903.	"	The Seven Sages, in colours, on gold ground, ... ..	...	...	...	...	signed Shiomi Masahide.	...	18
904.	WOOD.	Birds and Flowers encrusted ... ..	...	...	...	...	by Shiba.	...	19
905.	LACQUER.	Waves in gold on wave ground, ... ..	...	...	...	...	signed Kenji.	...	18
906.	"	Crest in gold, silver and nashiji, on gold ground, ... ..	...	...	...	...	...	...	—
907.	"	Berke and Yoshitsune disguised passing, ... ..	...	...	...	...	signed Jōka.	...	18
		Togachi who is guarding gate at Ataka-no Seki to arrest Yoshitsuné, by command of his brother Yoritome, ... ..	...	...	...	...	signed Shokwasai and Shibayama	...	19
908.	"	Karashishi Fighting and Peony Flowers, in gold, on giobu and nashiji, signed Kajikawa.	...	...	...	...	...	...	18
909.	"	Sailing-boat and Pine tree, in togidashi on black ground, ... ..	...	...	...	...	signed Koma Yasutada.	...	18
910.	"	Dragon, in gold and colour on silver nashiji, ... ..	...	...	...	...	...	...	18

In 427

In 657

In 700

In 878

In 678

In 720

In 378

In 539



911.	WOOD.	With Netsuke. Seven Sages carved in relief,	... ..	18
912.	,,	Chrysanthemums in shell, encrusted on carved diaper ground (with Kakihan),	... ..	18
913.	,,	Chinese Boys (Karako) Playing, carved in relief, with faces and hands in ivory,	signed Jugioku.	19
914.	ENAMEL AND WOOD.	Seal Box, ... ..	... ..	18
915.	AGATE.	... ..	... ..	19
916.	SILVER.	With case of bronze, and Flowers in enamel, ... ..	... ..	18
917.	LACQUER.	Karashishi, in gold on black ground, ... ..	... ..	18
918.	,,	Cruciform device, showing canvas through lacquer, ... ..	... ..	17
919.	,,	Badger Drumming, in pottery on brown ground,	seal Naoyuki (Ritsūō).	17
920.	,,	Golden Pheasant, in gold and colours on black ground,	signed Kajikawa.	18
921.	,,	Storks and Reeds, in gold and colours on black ground,	signed Bunriusai.	19
922.	,,	Eagle on Pine tree, gold on black ground,	signed Kajikawa.	17
923.	,,	Cat, and Peacock Feather, in silver and gold on nashiji,	signed Koma Kinkaku.	17
924.	,,	Waterfowl and Iris in Stream, in gold and silver on nashiji,	signed Tōyō.	18
925.	IVORY.	Storks in relief,	signed Kagētoshi	18
926.	LACQUER.	Shape sexagonal, Eagle and Monkey, in gold on sage and black ground, ... ..	... ..	17
927.	IVORY.	Yebisu and Daikoku with the treasure bag, incised work,	seal Shōzan	18
928.	,,	Uzumé on an Ox, with a farmer carrying a saké tub. Incised work, ... ..	... ..	19
929.	GOLD LACQUER.	Shaped as a Charm Bag, with a decoration of fanciful devices in circles, inside are four drawers decorated with birds and waves, ... ..	... ..	19
930.	CHERRY BARK.	Decorated with Cherry Blossom in gold lacquer, ... ..	... ..	18
931.	GOLD LACQUER.	With encrusted work of flowers in shell and wood,	signed Koma Kiorin	19
932.	LACQUER.	Part of a bridge, with insects flying over the stream, in gold, colour, lead and shell, ... ..	... ..	18
933.	,,	Idaten (Buddhist deity) pursuing an Oni, in gold and silver, and gold lacquer on a ground of black. The metal work signed by Shōzui and the lacquer by Shigetugu,	... ..	18
934.	LACQUER.	A Peacock in gold, colours, and enamels, on a ground of black, ... ..	... ..	17
935.	,,	Ferry boat, the figures outlined in shell and filled in with coloured lacquer,	signed Yōki	18
936.	,,	The Wind god in relief in lead and gold lacquer, on a black ground of uneven surface, representing clouds,	by Zeshin	19
937.	,,	Cherry Blossom in relief, in lead, shell, gold, and colour, on a ground of red brown,	signed Tsuchida Sōyetsu	17
938.	TSUISHU LACQUER.	Peony Flowers in relief, on a ground of diapers,	signed Chōkwan (probably the master of Yōsēi).	17
939.	YELLOW BRONZE,	with a Dragon and clouds in relief, the inside lacquered red, the cord guides of rings, ... ..	... ..	17
940.	SILVER INK HOLDER,	with the outer case in silver, plated with gold, and decorated with Cherry blossom in relief on a ground of diapers, ... ..	... ..	18
941.	LACQUER.	With panels in Arima basket work, lacquered. An Egret in a stream. The border in lacquer to imitate wood, ... ..	... ..	18
942.	,,	A creeping plant in relief, in black and red on nashiji, ... ..	... ..	17
943.	,,	Lanterns and deer, in gold and shell on black, ... ..	... ..	17
944.	,,	An Eagle and a cottage roof, in gold on a black ground, ... ..	... ..	18

945. LACQUER. Cranes and Flowers in relief, in gold and colour, on a ground shaded with finely powdered gold, signed *Yamada Toyoyoshi*. 18
946. „ Cranes and Flowers in relief on a ground of black, 18
947. „ A Landscape, in gold on nashiji, 18
948. GOLD LACQUER. With figures of Jō and Uba under a Pine tree on the strand of Takasago, in relief in various metals, the lining in giōbu nashiji, 18
949. LACQUER. The dream of Rosei, the figures in gold colour and shell, with the dream represented in togidashi, signed (*with seal*) *Nanshi*. 18
950. LACQUER. A Landscape, in gold on nashiji, 18
951. GOLD LACQUER. With Tōba in relief, in various metals, the lining of giōbu nashiji, 18
952. LACQUER. A Landscape with rice fields, in gold on a black ground, 18
953. „ Reeds in moonlight, in gold on a ground of powdered silver, 18
954. „ Cranes and Bamboos, in gold and shell, on a brown ground, 18
955. GOLD LACQUER AND GOLD FOIL. Karashishi on rocks, signed *Kiokusai*. 18
956. LACQUER (TOGIDASHI). A cock and hen, signed *Shigénaga*. 18
957. „ Plants, in gold lacquer and encrustation of shell and lead, and tsuishu lacquer on a black ground, 17
958. „ A Rowing Boat in togidashi, 17
959. „ A dried fish in raised lacquer and chestnuts (new years dish), in gold outline on a ground of brown and gold, signed *Dōho*. 18
960. „ Land and Seascape, in gold lacquer, with boats and a figure in silver on a ground powdered with silver and gold, 17
961. „ Chrysanthemums and Cherry Blossom, in gold and silver lacquer, signed *Kajikawa* 18
962. IVORY. Shape of a jar. Oni performing as acrobats, in shell and lacquer, in relief by *Shibayama*, 19
963. GOLD LACQUER. Carp and Flowers, signed *Yasushigé* 18
964. LACQUER. A Horse under Cherry tree, in gold and colours and inlay of silver on a ground of black, by one of the *Koma*, 18
965. GOLD LACQUER. A Landscape, 18
966. KAMAKURA LACQUER. Shape of bag, 16
967. LACQUER. Boy on Ox, in shell mosaic on a black ground, 18
968. „ Peacock and Peahen with a Peony flower, in gold colours and shell on a black ground, 18
969. GURI LACQUER, 18
970. WOOD LACQUERED. Representing a Bundle of Faggots with a hat and axe, in gold and cherry blossom in silver inlaid, 18
971. LACQUER. Landscape with maple leaves, in shell, gold, and gold foil on black and nashiji, ... 18
972. „ Geese in a stream, in gold and shell with the new moon in silver foil on nashiji, signed *Kajikawa*. 18
973. „ Kajima Dancers, in gold and colours with the ground and risers lacquered in black and red to imitate wood, 18
974. „ Plants, in gold and black in togidashi lacquer, by *Zeshin*. 19
975. LACQUER. Hawk, Sparrows, and Fir tree, in gold on a black ground, signed *Chikanao*. 18
976. EBONY WOOD. Dragon and waves, Chrysanthemum and Butterfly carved in relief, signed *Tatsukawa Takusai*. 19



947. COLOUR. Cranes and Flowers in relief, in gold and colour, on a ground shaded with finely powdered gold, signed Yamada Toyoyoshi. 18
948. COLOUR. Cranes and Flowers in relief on a ground of black, 18
949. COLOUR. A Landscape, in gold on nashiji, 18
950. GOLD LACQUER. With figures of Jō and Uba under a Pine tree on the strand of Takasago, in relief in various metals, the lining in giōbu nashiji, 19
951. LACQUER. The dream of Kuroi, the figures in gold colour and shell, with the dream represented in togidashi, signed (with seal) Nanshi. 19
952. LACQUER. A Landscape, in gold on nashiji, 18
953. GOLD LACQUER. A Landscape in relief, in various metals, the lining of giōbu nashiji, 18
954. LACQUER. A Landscape with rice fields, in gold on a black ground, 18
955. LACQUER. A Landscape in moonlight, in gold on a ground of powdered silver, 18
956. LACQUER. Cranes and Bamboos, in gold and shell, on a brown ground, 18
957. GOLD LACQUER AND GOLD FOIL. Karashisai on rocks, signed Kiokusai. 18
958. LACQUER (TOSHIASHI). A cock and hen, signed Shigénaga. 18
959. LACQUER. Plants, in gold lacquer and encrustation of shell and lead, and tsuishu lacquer on a black ground, 17
960. LACQUER. A Rowing Boat in togidashi, 17
961. LACQUER. A dried fish in raised lacquer and encrustation of shell, in gold outline on a ground of brown and gold, signed Dōke. 18
962. LACQUER. Land and Seascape, in gold lacquer, with boats and a figure in silver on a ground powdered with gold, 17
963. LACQUER. A Landscape with Peach Blossoms and Cherry Blossom, in gold and silver lacquer, signed Kajikawa. 18
964. IVORY. Shape of a jar. Oni performing as a dancer, in shell and lacquer, in relief by Shibayama, 18
965. GOLD LACQUER. Carp and Flowers, signed Yarushiyō. 18
966. LACQUER. A Horse under Cherry tree, in gold and colours and inlay of silver on a ground of black, by one of the Kōma, 18
967. GOLD LACQUER. A Landscape, 18
968. LACQUER. Shape of bag, 18
969. LACQUER. A Horse on Ox, in shell mosaic on a black ground, 18
970. LACQUER. A Horse and Peach with a Peony flower, in gold colours and shell on a black ground, 18
971. GOLD LACQUER. A Landscape, 18
972. LACQUER. A Landscape, 18
973. LACQUER. A Landscape, 18
974. LACQUER. A Landscape, 18
975. LACQUER. A Landscape, 18
976. LACQUER. A Landscape, 18
977. LACQUER. A Landscape, 18
978. LACQUER. A Landscape, 18
979. LACQUER. A Landscape, 18
980. LACQUER. A Landscape, 18
981. LACQUER. A Landscape, 18
982. LACQUER. A Landscape, 18
983. LACQUER. A Landscape, 18
984. LACQUER. A Landscape, 18
985. LACQUER. A Landscape, 18
986. LACQUER. A Landscape, 18
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996. LACQUER. A Landscape, 18
997. LACQUER. A Landscape, 18
998. LACQUER. A Landscape, 18
999. LACQUER. A Landscape, 18

In.224



In.959.



In.103



In 264

977. CHERRY BARK. With Cranes in lacquer, signed *Kiusai*. 19
978. WOOD. Decorated with birds and plants, in gold foil, and gold and silver lacquer, the cord guides in silver, signed *Koma Kiorin*. 18
979. BLACK LACQUER. The outer Case in wood decorated with a Chinese fan, in pottery and a table in tsuishu lacquer and lead, the Inro is signed *Sōtetsu*, and the outer case has a seal in pottery nearly obliterated, probably that of *Ritsuō*, 17
980. LACQUER. With cloisons in twisted gold wire on a brown ground, 18
981. „ A Flowering plant, in gold on a ground of black in panels, outside the panels the lacquer represents the metal Shibuichi, 18
982. „ The Emblems of Longevity, in mosaic work of gold, silver, and shell, 18
983. GOLD LACQUER. Decorated with Cranes, in colour and shell, signed *Tōyō*. 18
984. LACQUER. Fuji, in gold on a ground of waves in togidashi, 18
985. „ Cranes, in gold lacquer, silver foil, and colours, on a gold ground, signed *Kajikawa Hisataka*. 18
986. „ Cranes and Fir tree, in gold lacquer and gold foil on nashiji, signed *Jukwakusai Bunkō*. 18
987. GOLD LACQUER. Decorated with Cranes, in colour and Kotobuki (long life) in relief, 18
988. LACQUER. Maple tree and a Weeping Cherry, in gold and shell on a black ground, 18
989. BAMBOO BASKETWORK. Lacquered, with guides for the cords in silver, 18
990. LACQUER. Butterflies, in gold and shell on a ground of giōbu, the risers decorated with a design in silver on nashiji, signed *Yamada Toyoyoshi*. 18
991. „ A tree supporting a well bucket, the reverse a house and plants, in gold lacquer, lead and shell on a black ground, signed *Tatsuki Takanori*. 18
992. „ Fish, in tsuishu lacquer and shell on nashiji the risers decorated in chinkinbōri, signed *Chōhei*. 18
993. GOLD LACQUER. Decorated, in panels, with child spinning a top, and the reverse a bird in rich encrusted work of ivory, silver, and cloisonné enamel 19
994. LACQUER. The Sacred tortoise with Mount Hōrai on its back, and waves, in gold lacquer on a ground of red finely powdered over with gold, the risers clouded and speckled with gold, signed *Kwanshōsai Tōyō* 18
995. LACQUER. Lily, in lead, shell, and gold lacquer on a ground imitating metal, 17
996. „ Birds (Chidori), in gold flying over waves (in togidashi), seal *Masazané*. 18
997. „ Fungi, in high relief in gold lacquer on black ground,... .. signed *Yeishō*. 18
998. „ A Lobster, in gold and colours on a ground of black, 17
999. „ Branch of Flowering Plant, in shell and gold in high relief on black ground, 18
- 1,000. „ Peacocks, in gold and shell on a black ground dusted with gold, signed (with seal) *Kajikawa Riushō*. 18
- 1,001. „ The Storm Dragon, in gold and colour togidashi, and rain in hira-makiye, 18
- 1,002. „ Cherry Blossom and Maple leaves, in gold and shell on a ground of silver giōbu, the upper section has a band of key design in silver togidashi, the inside is lacquered in brown, 18
- 1,003. „ Maple leaves and Cherry Blossom in gold on black in togidashi lacquer, 17
- 1,004. „ House, and leaves of Equisetum, in gold lead and shell, on a black ground, signed *Tsuchida Sōyetsu* 17
- 1,005. „ Bows and Arrows, in gold colour and shell on a black ground, signed *Tsuchida Sōyetsu*. 17

- 1,006. LACQUER. Figures in storm; a painting in monochrome on a gold ground, signed *Kajikawa*. 18
- 1,007. BAMBOO MARQUETRY WORK, with Cray Fish (Yebi) and Shell Fish in relief in metal, 19
- 1,008. LACQUER. Cranes. The background a Pine tree. Gold, silver, and brown lacquer, signed *Yamada Toyoyoshi*. 18
- 1,009. „ Chōkwarō, a Chinese sage (with horses issuing from his gourd,) in relief, in gold lacquer and metal on a black ground, signed lacquer by *Shigetsugu*, metal work by *Shōzui*. 18
- 1,010. „ A Mask used in the Nō dance, in white lacquer in relief, the mask placed on a fukusa in gold togidashi; the reverse, the bell of Dōjōji (a legend illustrated in Nō dance) in lead, lacquered, by *Zeshin*. 19
- 1,011. „ Circular shape to represent the sun, a Crane flying across, in gold and colour, on a ground of brown, finely dusted with gold, signed *Yūkasai*. 18
- 1,012. „ Chidori (small birds) and waves in low relief, in black lacquer, signed *Zeshin*. 19
- 1,013. „ Plum tree, in brown lacquer and shell, in relief, on a ground imitating stone, in lead lacquered, seal *Takamitsu*. 18
- 1,014. „ The Storm Dragon, in coloured lacquer, and in relief on a gold ground, clouded, probably by *Zeshin*. 19
- 1,015. „ A Carp swimming among aquatic plants, in gold lacquer and inlaid shell, signed *Jōkasai*. 18
- 1,016. „ A branch of Biwa tree (loquat) and a Grasshopper, encrusted in ivory, lead, shell, and gold lacquer, on a black ground, signed *Genriōsai Hōshin*. 18
- 1,017. „ An Eagle on a Pine tree in gold and silver, on a ground of black, signed *Shigēkata*. 18
- 1,018. „ The Storm Dragon, encrusted in shell and gold, with a background of Fuji, waves and clouds in gold and black lacquer, signed and seal *Kajikawa*. 18
- 1,019. „ Autumn plants, in gold and gold lacquer, with insects encrusted in shell and cloisonné enamel, (probably by one of the *Hirata*). 18
- 1,020. „ Plum blossom in pottery, the reverse a bag used as a perfume holder, in lead lacquered, and both on a black ground, signed *Tsuchida Sōyetsu*. 18
- 1,021. „ Chrysanthemums in relief, in tsuishu lacquer on a brown ground, signed (in *Chinkinbōri*) *Yōsei*. 18
- 1,022. „ Shōki sharpening his sword, the reverse an Oni lamenting his fate, gold lacquer, on a black ground, signed *Koma Kiuhaku*. 18
- 1,023. WOOD, carved to imitate bamboo, and decorated with a bridge pier, in lead, shell, and gold lacquer and natural shells, 18
- 1,024. LACQUER TORII (entrance to Shintō temple), the reverse a horse galloping (illustrating legend of Kanaoka, an artist whose painting was so realistic the horse became living), in taka-makiye, signed *Tsuchida Sōyetsu*. 18
- 1,025. LACQUER. Daikoku on rice bales, in gold and coloured lacquer on a black ground, signed (and seal) *Tatsuki Kōkiō* aged 85. 18
- 1,026. „ Well and bucket, under a Kiri tree. The frame of well encrusted in lead, the tree and bucket in gold and coloured lacquer on a black ground, signed *Shiomi Masanari*. 18
- 1,027. „ Fish and shells, in awabi shell encrusted on a ground of powdered gold, probably by *Chohei*. 18



- 1,006. LACQUER. Figure of a man painting on a gourd in relief on a gold ground, ... signed *Kajikawa*, 18
- 1,007. BAMBOO MARQUETTES. Mount, with Carp Fish, Shell and Shell Fish in relief in metal, ... 12
- 1,008. LACQUER. Circular. The background a Picture. Gold, silver, and brown lacquer, signed *Yamada Jyoyoshi*, 10
- 1,009. Chokkoro. Chinese sage (with horse issuing from his gourd,) in relief, in gold lacquer and metal on a black ground, signed *lacquer by Jizaisugu, metal work by Shokui*, 10
- 1,010. A Mask used in the Nô dance, in white lacquer in relief the mask placed on a gold togidashi, the reverse, the Ball of Dôjôji (a legend illustrated in the dance) in lead, lacquered, ... by *Zeshi*, 10
- 1,011. Circular shape to represent the sun, a Crane flying across, in gold and colour, on a ground of brown, finely dusted with gold, ... signed *Fukasa*, 10
- 1,012. Chidori (small birds) and waves in relief, in black lacquer, ... signed *Shin*, 10
- 1,013. Plum tree, in brown lacquer and shell, in relief, on a ground imitating stone, in lead lacquered, ... seal *Takamitsu*, 10
- 1,014. The Storm Dragon in relief in metal on a gold ground, clouded, probably by *Zeshi*, 10
- 1,015. A Carp swimming among aquatic plants, in gold lacquer and inlaid shell, signed *Jôhasa*, 10
- 1,016. A branch of Biwa tree (Deer park), encrusted in ivory, gold, shell, and gold lacquer, on a black ground, ... signed *Genriôsai Hôshin*, 10
- 1,017. An Eagle on a Pine tree in gold and silver on a ground of black, signed *Shizéka*, 10
- 1,018. The Storm Dragon, encrusted in shell and gold, with a background of Fuji, waves and clouds in gold and black lacquer, signed and seal *Kajikawa*, 10
- 1,019. Autumn plants, in gold and gold lacquer, with insects encrusted in shell and cloisonné enamel, ... (probably by one of the *Hirata*), 10
- 1,020. Plum blossom in pottery, the reverse a bag used as a perfume holder, in lead lacquered and both on a black ground, ... signed *Tsuchida Sôyei*, 10
- 1,021. Chrysanthemums in relief, in tsushu lacquer on a brown ground, signed (in *Chinkinburi*) *Yose*, 10
- 1,022. A man sharpening his sword, the reverse a Oni lamenting his fate, gold lacquer and metal ground, ... signed *Koma Kichan*, 10
- 1,023. A small figure of a man, bamboo, and decorated with a bridge pier, in lead, shell, and gold lacquer and natural shells, ... 10
- 1,024. A horse galloping, the reverse a horse galloping (illustrating legend of Yamatai), in relief, in gold lacquer, with realistic horse became alive, ... signed *Tsuchida Sôyei*, 10
- 1,025. A horse galloping, in gold and coloured lacquer on a black ground, signed (and seal) *Tatsuki Kôhî* aged 85, 10
- 1,026. A well and a bucket in relief, the reverse a well encrusted in lead, the ground and bucket in gold, lacquered on a black ground, signed *Shiomi Masamune*, 18
- 1,027. Fish and shells, on a well shell encrusted on a ground of powdered gold, probably by *Chok*, 10



- 1,028. TSUISHU LACQUER. Carp leaping waterfall. If the fish by perseverance successfully overcomes the difficulty and ascends the fall it lives a thousand years, they are represented with dragon heads, 19
- 1,029. GURI LACQUER of twelve layers, 18
- 1,030. WOOD, carved in diapers and bands of key pattern, and encrusted with Chrysanthemums and "Kotobuki" (long life) in shell, signed *Yoshiaki*. 19
- 1,031. BRONZE. Repoussé work in a scroll design, with a verse on a moonlight landscape with a signature of *Kenkendō*, 18
- 1,032. LACQUER. The Story of Tamamo-no-maye (a fox in disguise of a beautiful woman), in togidashi lacquer of gold, silver, and colours, signed *Koma Korin*. 18
- 1,033. „ The Mikado's carriage and servants (a companion Inro to No. 1,032) signed *Koma Korin*. 18

THE COLLECTION OF INRO.

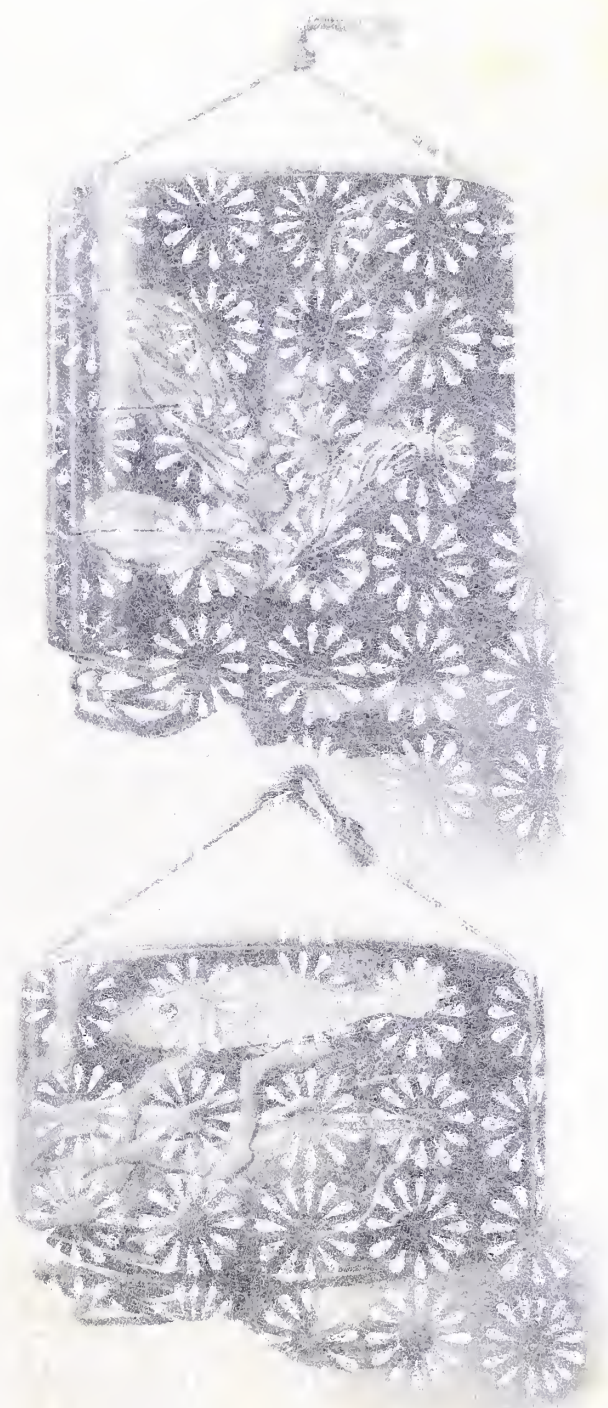
TO the student the examination of a large collection of Inro such as is here catalogued is of the greatest value and interest, for it allows him to compare examples of works by the same master in various styles, and to note the peculiarity of treatment, impossible to describe in any useful manner, which distinguishes him from others. It also enables him to assign, with great probability, pieces which bear no signature to their authors, or at any rate to know the school to which they belong, and their approximate dates.

Some masters were experts in various styles of lacquering, Jōkasai, for instance, whose work it is very often difficult to distinguish from that of Kajikawa. Zeshin, again, was equally skilful in many styles, and in that of Ritsuō he only differs from his great predecessor in the more modern and refined treatment and choice of his subject. The great masters of togidashi also require to be compared with each other, so as to be able to distinguish between the works of Shunshō, Shiomi Masanari, Shigéyoshi, &c. For these reasons I have sometimes recommended a comparison with the work of some other master whose name appears in the Catalogue.

I have preserved the orthography of proper names as they exist in the numerical Catalogue, to avoid confusion, and have arranged them alphabetically for convenience of reference. The numbers of all the pieces by the same master appear under his name, but I have only mentioned those which seemed to me to call for special remark. I have dealt with the unsigned works separately, giving only the numbers of those to which I desire to call special attention, and have also given the metal Inro that are signed a division apart from the others.

E. GILBERTSON.

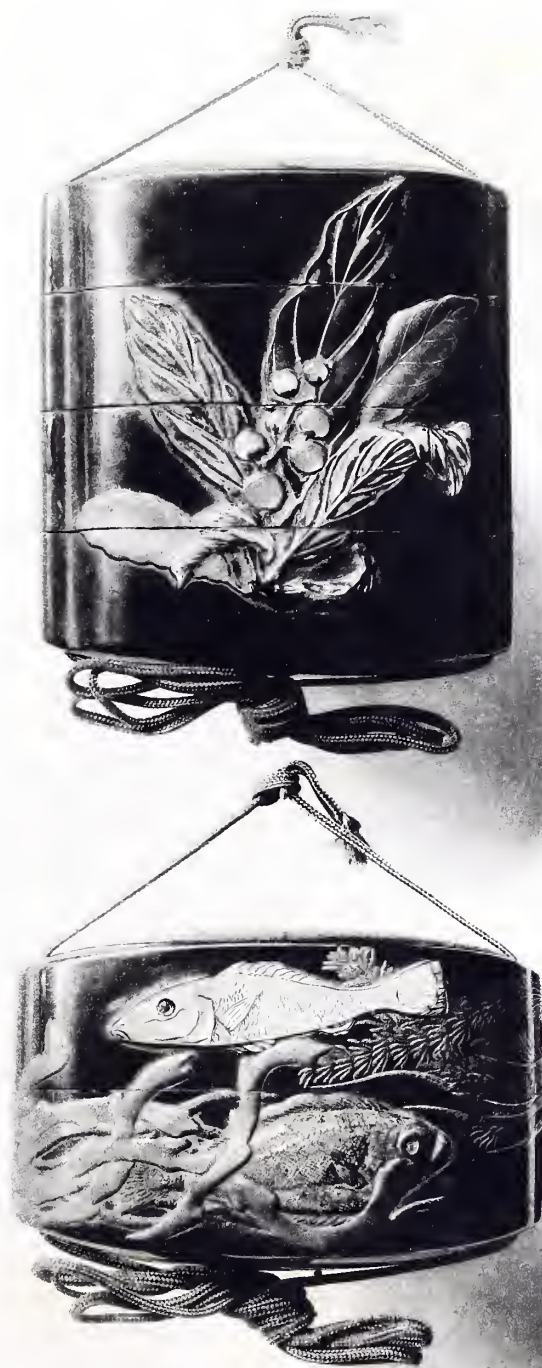
	Century.
ARIYOSHI, 401, 18	18
Mōsō, the good son, one of the twenty-four examples of filial piety. A small stem of bamboo projects from the Inro, the ground of which is black.	
NOTE.—The mother of Mōsō wished for stewed shoots of bamboo in winter; and her son, finding none, wept bitterly, whereupon the Gods, to reward him, caused shoots to spring up from beneath the snow.	
BAIGIOKUSAI, 157, 18	18
BANKO, 181, 19	19
BUNKŌ, 986, 19	19
BUNRIUSAI (see Kajikawa Bunriusai).	
BOKKO, 522—Roughened wood and ivory; a Group of Sages, excellently engraved, 19	19
BUNSAI, 812—Yoshiie on Horseback, seeing a Cherry tree in blossom at Nakoso-no-seki, composed a poem. The ground of the case is wonderful imitation of shibuichi. The Inro itself is of silver, all the work being remarkable, 18	18
CHIKANAO, 719, 975—Dragon and Tiger, in togidashi, black lining; a fine work, 18	18



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- CHIKATSUNÉ, 818—Peasant leading an Ox. An inlaying in awabi shell, slightly engraved. The shell is carried over the rounded part of the box, of course in a rough kind of mosaic, but very skilfully executed, 18
- CHIKUSEN, 875,
- CHINKEI, 682—The Dream of Rosei, in chinkinbori (engraving on lacquer, filled in with gold); the signature is also engraved, and the lining of gold, 18
- NOTE.—Rosei, falling asleep at an inn while his millet is being cooked, dreams that the Emperor has sent for him and raised him to the throne. Awaking, he finds that, although he has passed through years in his dream, the millet is not yet ready. Impressed with the vanity of ambition and earthly things, he retires from the world. The story is Chinese, like many others that are favourites with the old Japanese artists.
- CHINGI, 834—Cock on Drum, in chinkinbori; Plum Tree, in lacquer; an interesting piece, 17
- CHÔ (not the full name), 562—A cleverly carved ivory Inro representing Yoshitsuné being taught to fight by a Tengu, 18
- NOTE.—One of the legends of Ushiwaka (the young Ox), as Yoshitsuné was called in his youth, narrates that he was taught to fence by the Tengu, supernatural beings with the wings and beaks of birds, the beaks being sometimes replaced by very long noses.
- CHONÊI, 456, 931, 992, 456—Court Nobles, in shell and colour, on nashiji; an interesting example of the master. 931—Hare in bold relief, very characteristic, 18
- CHÔKICHI (Riusetsusai), 591—A master whose Inro is rarely met with, but whose work is excellent. A Cock on a Drum (emblem of good government), in gold and colour on a black ground, *late* 18
- CHÔKWAN, 17, 282, 622, 938—These are very good examples of the modern Tsuishu lacquer, which is seldom signed. No. 17 has a lining of nashiji, also unusual. 622, fine quality Guri, 19
- DÔHO (Igarashi), 452, 16
- FUN-UNSAI, (Hayakawa), 268—A very interesting work; the figures, of metal inlaid and damascened, are by Seiryûken, and the nashiji of excellent quality, 19
- FUSATAKA (Kajikawa), see Kajikawa.
- GIOKUHÔ (Fushûsai), 460. Probably the same as Ukifuné (or Fusen) 18
- GIOKUSAI, 523—Ivory, a Shôjô Dancing. Giokusai is well known as a netsuké maker, 19
- GIOKUZAN (Shôsensai), 448—Wooden Inro, 19
- GIOKUZAN (Tachibana), 60, 613—Cherry bark, 19
- GIOKUZAN, 652—Rats, in relief on sunk panels, an Ivory Inro. Very clever. Giokuzan is better known as a carver of okimono. Probably the three Giokuzan and Jitokusai are the same, 19
- GIOSEI (Kôami), 578—Arrows, Helmet, and Fan, in gold and shell. A master not often met with, ... 18
- HANZAN, 427, 671—His works usually have the risers in chinkinbori. No. 427—Coins on a black ground, with a red lining, is very good, recalling Ritsûô's work, whose pupil he was, 18
- HARUFUSA, 298, 18
- HIDETAKA (Kajikawa), see Kajikawa,
- HIDÊTERU, 603, 18
- HISATAKA (Kajikawa), see Kajikawa,
- HÔSENSAI, 171, 320, 18
- HÔSHIN (Genriôsai) A worker seldom met with, a fine example in the style of Ritsûô, 18
- HÔYÛ, 49—Cock on Drum, with Hen and Chickens, in takamakiyé (raised lacquer), 19
- INABA, 65, 19
- INAGAWA, 213, 271, 378, 453, 720, 794. Inagawa was a very clever Inro-maker of the early part of the present century, working much in togidashi, and having his seal in the form of a vase, much like that of Kajikawa in form. No. 378 is in a very unusual style for him, having shells in encrusted work on a togidashi ground. No. 720 is very good—a Rice plant in gold on a nashiji ground, ... 19

ISSETSU (or Kazunobu) AND MASATOSHI, 539—In an outer case, on which is a screen in well executed togidashi with two Dancers in metal after Sōtan, 19
ITTŌSAI, 878, an unusual master, 18
IYĒSADA, 451, 19
JITOKUSAI, 60, 326, probably the same as Giokuzan, 18
JŌHO (Tatsuki), 44, 18
JŌI, 700—Tōba on a Donkey, in shell, lead, and gold, faces in metal, all in bold relief, 18
JŌKA, 41, 126, 220, 221, 374, 500, 772, 774, 19

41—The lining red, with gold risers in the style of Koma. 126—In the style of Sōyetsu, very good, and executed when Jōka was 71 years old. 221—Birds and tree in snow, metal and lacquer on a black ground, of very fine quality. 374—"Shō-chiku-bai" (pine, bamboo, and plum), in Snow; signed Yamada Jōka. 500—Tōba on his mule in various metals. 772—Chidori flying over waves in relief on black. 774—Kakemono and board for "Go," this has the signature engraved.

JŌKASAI, 59, 89, 97, 119, 123, 160, 173, 304, 338, 341, 346, 377, 392, 410, 436, 469, 493, 503, 507, 648, 769, 770, 771, 773, 775, 799, 1,015, 19
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Jōkasai was one of the excellent masters of the Kajikawa school, who worked at the end of the eighteenth and beginning of the nineteenth centuries. The first Jōkasai had successors, some of whom are said to have used his name, the last being Tsuneo, a celebrated lacquerer on metal, like Jōkasai. Almost without exception Jōkasai's works are of a high class, and of admirable finish. It is often difficult to distinguish them from these of Kajikawa; and this series of Inros, very varied in style, merits careful examination. 59—Tōba on Horseback, in gold, ivory, and mother of pearl; reverse, bambo covered with snow, in silver togidashi, also unlike his usual style.

NOTE.—Tōba, or Soshiki, was a celebrated statesman and calligraphist of the eleventh century, who was twice banished by intrigue, and who is often represented as riding on a mule in winter and wearing a large hat.

119—Chinese Sage, with a Tiger and a Child, in relief, all in inlaid metal work on a ground of nashiji. 304—This Inro has red linings and gold risers in the Koma style, but the outer case has fowls, in silver, gold, shell, &c., in a very high relief. 338 is a very fine example of his work, a gold tortoise, and a sun in togidashi on a black ground. 341—Millet Plants, with insects in gold and shell on nashiji, a very fine work, especially the plants and reeds. 346—The costumes of the figures are peculiar; it has seven divisions, some of which are divided into two. 377—Crane and Persimmon on a gold ground, with an especially fine rendering of the fruit in tortoiseshell. 392—Fujiyama in togidashi, very much in the style of Koma Yasutada. 410—Rocky Landscape and Waterfall, in relief on a gold ground, with much kirikane (small squares of gold work), and greatly resembling the style of Kajikawa. 436—The design of this, by Sesshiu, is peculiar—a Sacred Tortoise carrying a Rock, on which are the attributes of the Seven Gods of Good Fortune. 469—Deer and Fern Fronds, a Kwōrin subject, treated quite in the Korwin style. 493—A very fine work, having a sea eagle on a rock in bold relief, with fine detail, the risers very elaborately decorated with sakura flowers in gold and silver, on a stream. 648—Basket with Chrysanthemum, the basket looking almost like an enamel on gold. 769—Autumn, the Deer and Maple. A maple in gold, on a peculiar gold ground, the deer black and highly finished. 770—Cock and Hen, in gold and silver foil (not powder). 771—Cranes rising; very characteristic treatment of their bodies. 773—"Ju," or "Kotobuki," black upon black. 775—Grasses tied together,

Fig. 7.8

402



Fig. 7.9

Fig. 7.10

ISSETSU (or KAZUNOBU) AND MASATOSHI, 529—In an outer case, on which is a screen in well executed togidashi with two Dancers in metal after Sōtan, 19
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IYASADA, 451, 19
JUROKUSAI, 60, 320, probably the same as Gokukusan, 18
JURO (Tatsuko), 44, 18
JŌ, 700—Tōba on a Donkey, in shell, lead, and gold, faces in metal, all in bold relief, 18
KAKA, 41, 126, 310, 221, 374, 500, 774, 771, 19

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In. 778

In. 402

In. 696

In. 754

In. 782

In. 821

In. 697

In. 693

In. 577



with dewdrops and a grasshopper upon them; the insects, &c., in green ivory and shell, all very beautifully executed. 799—Crane and nest, in a pine tree, gold and shell on a very fine nashiji ground.

JÔKWASAI, 619—Ivory, Cock on a Drum, under a pine tree.

JOSEN, 867—Wood. Fish and a Shrimp in tortoiseshell. —

JÔSEN, 836—Kiku Crests, and "Kotobuki," on black, in the style of Kajikawa, —

JUGIOKU, 913—Cleverly executed carving, in relief of Karako.

JUSAN, 518—The Inro has crests in togidashi; the outer case has the cord guides in togidashi. 639—A

Boar, in solid silver, under a tree; very well executed. Jusan is a maker of the nineteenth century not often met with, —

KADOMICHI, 552—Manzai Dancers, in ivory on a gold ground, late 19

NOTE.—Manzai are dancers who go about in pairs during the New Year, dancing and repeating "Manzai manzai," or "Senshū manzai"—"Ten thousand years of life."

KAGËTOSHI, 925—An interesting example of 18th century ivory carving, 18

KAJIKAWA, 15, 74, 78, 79, 85, 87, 90, 92, 93, 112, 116, 117, 120, 124, 125, 127, 130, 144, 147, 156, 158,

167, 174, 185, 188, 192, 194, 196, 217, 222, 231, 233, 246, 254, 265, 281, 290, 291, 300, 302, 323,

332, 343, 362, 366, 393, 400, 409, 411, 412, 432, 465, 482, 485, 486, 489, 492, 494, 495, 501, 504,

512, 515, 526, 534, 548, 564, 576, 584, 590, 596, 629, 644, 685, 785, 786, 787, 789, 790, 793, 795,

796, 798, 831, 886, 908, 920, 922, 961, 972, 1,006, 1,018, —

Kajikawa Kiujirō, the founder of the Kajikawa family of lacquerers, was the son of Kajikawa Hikobei, and ranks with the great masters of the art in the seventeenth century. He worked at Yedo in the second half of the eighteenth century, and was lacquerer and Inro-maker to the Court, being famous for his giōbu nashiji, the linings of many of his Inros being remarkably rich in colour and effect. His larger pieces of lacquer are very perfect and beautiful in style, so that it is difficult to say whether he or the more celebrated of the Komas should be preferred, the works of both leaving nothing to be desired. Although his descendants continued working until far down into the nineteenth century, much work of a very inferior order bears the name of Kajikawa, two only of them, Hidetaka and Hisataka, having achieved any eminence.

The first Kajikawa rarely added his personal name, Kiujirō, but only signed Kajikawa, usually with the addition of his seal, in the form of a vase. But this mode of signature, and the seal, with slight variations of form, was largely used by his descendants, and probably by many pupils. There are ten or twelve modifications of the seal, so that it is very difficult to decide as to which of the Kajikawas a given work belongs when the personal name is not added. Many fine Inro by the first Kajikawa are unsigned, especially the large ones, assumed to have been made for some of the great daimiōs. His work is generally exquisitely finished, and he was partial to the employment of elaborate kirikane work, the whole groundwork being sometimes covered with it. This work is usually described as "giōbu," but it most certainly cannot be called "giōbu nashiji." This latter term I take to be applicable to his linings, where rather large and irregularly shaped pieces of leaf gold appear on the surface of the nashiji. Another rich lining, first used by him I think, is produced by gilding an indented or roughened surface, and covering it with lacquer coloured with dragon's blood or other similar pigment, producing rich tones graduated by the varying thickness of the lacquer, from red gold to rich brown. 15—This is not by the first Kajikawa; he treated the tree stems differently. 85—Children playing in the snow. The silver lacquer is very good, and

the patterns on the children's dresses are a mosaic of gold foil, all the work being fine. 90—Primulas, on a black ground, the ends of kirikane work; a good example of the aristocratic Inro. 112—Geese and Reeds, in shell, gold, and silver. The shell is raised above the surface of the lacquer in the old style. Peacock, on a gold ground, the body being lacquered on awabi shell to imitate the feathers; admirably finished. 147—A Well under a Tree, in gold and shell on a black ground in the Kwōrin style; very fine. 188—Horse, in gold and shell on a black ground; the style unusual. 222—Flowers and Paper Packets for Perfumes, after Hōgen Yeisen. Another example of an unusual style. 300—Takarabune—the Treasure Ship, in gold and colours, each division of the Inro being in a different kind of lacquer, and all fine examples. 323—Buddhist Elephant, in grey lacquer, high relief, with children whose dresses are decorated in gold mosaic, like those in No. 85. 400—Shells inlaid, on nashiji—a style of decoration very unusual with the Kajikawas; rich lining. 411—Feathers, one of them showing red under the gold. 412—Kwan-u and others, the faces of a fine colour, as also the dresses, which are decorated with gold mosaic in the style of Nos. 85 and 323. 465—Cock and Flowers on a Rock, the Cock being in white and grey lacquer, the rock having an outline in awabi. The style is more like that of one of the Komas than of Kajikawa. 482—Hawks on a black ground, in gold and shell, in the second style of Kajikawa. 495—Riverside Plants, in gold and colour, on a black ground; very fine, with a rich lining. 501—Wild Boar asleep in the Thicket; gold, in low relief, the gold of various colours. An excellent work, but the signature and seal should be compared with those of the first Kajikawa; it is not by him. 504—Hawk, in gold, with encrusted work in shell; probably by one of the immediate successors of Kiujiro. 515—By the first Kajikawa and a fine example. 534—Horses, a favourite subject of this master, this being a good example of his method of treating it. 548—The same subject as the preceding, and finely executed; the divisions of the Inro are fitted with small boxes of gold lacquer, inscribed with the name of the medicine. 596—Cherry Blossom, in gold, on black; a small but very excellent specimen. 685—Geese in white lacquer, a very fine example. 785—Curtains in gold and shell on a black ground, a magnificent example of the first Kajikawa. 786—Wistaria, on a black ground. 787—An unsigned specimen; by comparing it with some of Jokasai's work it will be seen from whence the latter derived his style of treating stems of trees. 790—Cranes and clouds in togidashi. 1,018—A magnificent example of a late Kajikawa.

KAJIKAWA BUNRIUSAI, 31, 342, 446, 626, 695, 921, *beginning of* 19
Bunriusai was also one of the lacquerers to the Court. 626—Dragon, after Hōgen Yeisen, imitating a drawing in Indian Ink; a fine work. 695—Storm Dragon, in togidashi, also after Hōgen Yeisen.

KAJIKAWA FUSATAKA, 650—Plum Blossoms after Hōgen Yeisen. 788—Plum Blossoms, peculiar nashiji on stand, 18

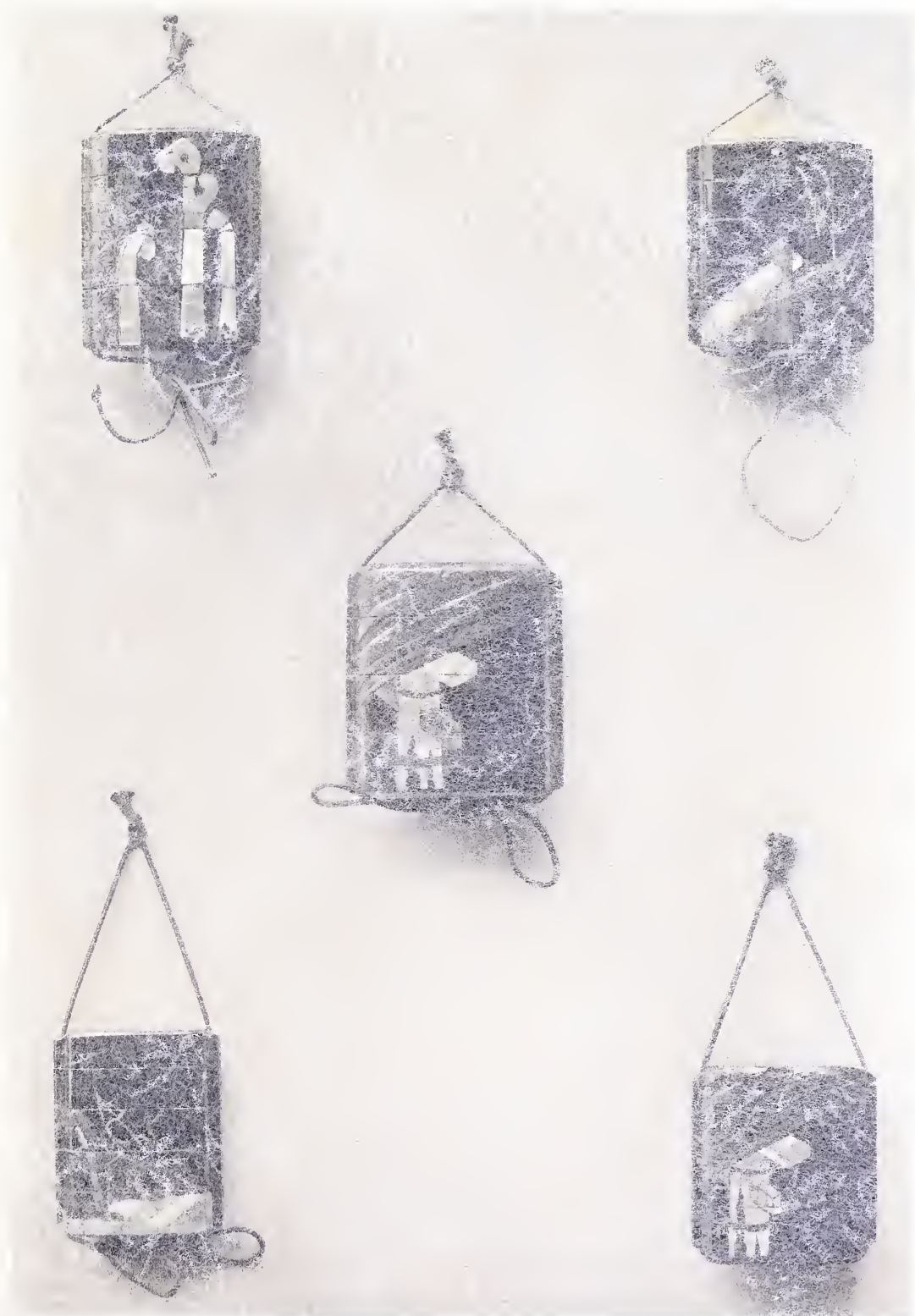
KAJIKAWA HIDETAKA, 61, 134, 791, 18
134—Rice Harvest, gold on a black ground; a very good example of his work. 791—Very good.

KAJIKAWA HISATAKA, 88, 267, 692, 797, 985, —
88—Cranes and Reeds, in gold, on nashiji. 267—Corean Lions, gold on nashiji. 692—Chrysanthemum and Fence; all good specimens of his style.

KAJIKAWA RIUSHŌ, 1,000, —

KAJIKAWA YOSHICHIKA, 528 18

KAJIKAWA TOMOHIDÉ, 228, 18



the pattern, on the children's dresses are a mosaic of gold foil, all the work being fine. 93—Primitives, on a black ground, the ends of kirikane work; a good example of the artist's craft here. 112—Geese and Reeds, in shell, gold, and silver. The shell is raised above the surface of the lacquer in the old style. Peacock, on a gold ground, the body being impressed on awabi shell to imitate the feathers; admirably finished. 147—A Well under a Tree, in gold and shell on a black ground in the Kwōrin style; very fine. 188—Horse, in gold and shell on a black ground, the style unusual. 222—Flowers and Paper Packets for Perfumes, after Hōgen Yeisen. Another example of an unusual style. 300—Takarabune—the Treasure Ship, in gold and colours, each division of the Inro being in a different kind of lacquer, and all fine examples. 323—Buddhist Elephant, in grey lacquer, high relief, with gold. These dresses are decorated in gold mosaic, like those in No. 85. 400—Shells inlaid, on nashiji—a style of decoration very unusual with the Kajikawas; rich lining. 411—Feathers, one of them showing red under the gold. 412—Kwan-u and others, the faces of a fair colour, as also the dresses, which are decorated with gold mosaic in the style of Nos. 85 and 323. 465—Cock and Flowers on a Rock, the Cock being in white and grey lacquer, the rock having an outline in awabi. The style is more like that of one of the Komas than of Kajikawa. 482—Hawks on a black ground, in gold and shell, in the second style of Kajikawa. 495—Riverside Plants, in gold and colour, on a black ground; very fine, with a rich lining. 501—Wild Boar asleep in the Thicket; gold, in low relief, the gold of various colours. An excellent work, but the signature and seal should be compared with those of the first Kajikawa; it is not by him. 504—Hawk, in gold, with encrusted work in shell; probably by one of the immediate successors of Kiujiro. 515—By the first Kajikawa and a fine example. 534—Horses, a favourite subject of this master, this being a good example of his method of treating it. 548—The same subject as the preceding, and finely executed; the divisions of the Inro are fitted with small boxes of gold lacquer, inscribed with the name of the medicine. 596—Cherry Blossom, in gold, on black; a small but very excellent specimen. 685—Geese in white lacquer, a very fine example. 785—Curtains in gold and shell on a black ground, a magnificent example of the first Kajikawa. 786—Wistaria, on a black ground. 787—An unsigned specimen; by comparing it with some of Jokasai's work it will be seen from whence the latter derived his style of treating stems of trees. 790—Cranes and clouds in togidashi. 1,018—A magnificent example of a late Kajikawa.

KAJIKAWA BUNRIUSAI, 31, 342, 445, 626, 695, 921, beginning of 19
Bunriusai was also one of the lacquerers to the Court. 626—Dragon, after Hōgen Yeisen, imitating a dragon in Indian Ink; a fine work. 695—Storm Dragon, in togidashi, also after Hōgen Yeisen.

KAJIKAWA FUSATAKA, 650—Plum Blossoms after Hōgen Yeisen. 788—Plum Blossoms, peculiar nashiji on stand, 18

KAJIKAWA HIDEYAKU, 61, 134, 151, 18
134—Rice Harvest, gold on a black ground; a very good example of his work. 791—Very good.

KAJIKAWA HISATAKA, 88, 167, 692, 797, 985,
88—Cranes and Reeds, in gold, on nashiji. 267—Circar Lions, gold on nashiji. 692—Chrysanthemum and Fence; all good specimens in old style.

KAJIKAWA RIUSHŌ, 1,000,

KAJIKAWA YOSHICHIKA, 328 18

KAJIKAWA TOMOHIDE, 248, 18



In. 726



In. 139



In. 722



In. 510

In. 732

KAKŌSAI, 9, 50, 68, 70, 81, 262, 297, 316, 454, 480, 609, 19

He was a very good master of the Kajikawa school in the early part of the present century, working much with Shibayama, and using a seal shaped like a vase, much like that of Kajikawa, with whose work these should be compared.

9—Plum Blossom, in gold and shell, on black, the flowers excellently modelled, the black of fine quality. 50—Hōwō on a Paulownia, in the style of the first Kajikawa. 68—Benkei reading the Document to the Guard.

NOTE.—When Yoritomo endeavoured to destroy his brother Yoshitsuné, he caused all the passes to be carefully watched. Yoshitsuné and Benkei sought to escape in the disguise of travelling priests, and when stopped at a barrier the latter produced and read from a *blank* paper an authorisation from the high priest of the great temple at Kiōto, to collect funds for making a great bell. The guard listened with great reverence, the head being Togashi, and although he knew the truth, he was so much affected by Benkei's devotion to his lord he allowed them to pass. See also 907.

70—Spirits of the Pines of Takasago and Sumiyoshi, the metal work by Mototoshi. A favourite mode of treating the subject at that period, but the metal-worker is seldom mentioned.

KAZUHISA, 550, 560.

No. 550 has the Inro in togidashi, and on the outer case is Shōki with a demon in metal, inlaid, and in high relief. 560—Is similar in style; both are finely executed. Kazuhisa can be read Ikkiu, he is evidently a metal worker, 19

KAZUTOYO, 42—Bamboo in coloured gold; very artistically treated, 19

KAZUNOBU, 137—Elephant and Figures in the style of the fifteenth century, in lacquer and various metals; an excellent example of modern work. 561—Outer case, Gama Sennin with his Frog, and Tekkai Sennin blowing his soul from his mouth, in various metals; very good. The Inro has a Dragon and Hōwō, in togidashi, 19

KEN-YA, 673—A shell in wood, with shells in pottery encrusted. He was the last successor of Ritsuō; a very fine work, —

KIKŌ, 180, 18

KINSAI, 740—Carved ivory, a Chinese Landscape in low relief; on the lining, Crests in gold lacquer, 18

KIUKOKU SANJIN, 538, 18

KIŪSHI, 314, 18

KIYOHARU, 372—Cock on a Drum; an excellent example of a master not often met with although modern, 19

KIYOTADA, 388, 19

KYŪKOKU, 329, 678—Nō Dancer and Drum, the dancer's wings very clever lacquering, showing as shell only by direct light. 678—Very fine, 18

KIZO, 103, dated 1646 17

KOKUSAI, 439—Ivory, 18

Kōkyō, 96, 406, 884, 1,025, 18

884—Saigiō Hōshi under a willow tree, signed "Tatsuki Kōkyō, aged 83." Both 406 and 884 are large Inros, but 96 is circular.

NOTE.—Saigiō Hōshi was the seventh descendant of Tawara Tōda Hidesato, the famous slayer of the giant centipede. In 1137 he became a priest and wandered about Japan; being a poet also, his poem on Fujisan is well known. He is usually represented with a large hat.

KOHŌ, 442, 19

KOMA, 86, 138, 232, 244, 263, 266, —

Koma Kihaku (the second Koma) was the son and pupil of Koma Kiui, Court lacquerer to the Shōgun Iyemitsu, and when his father died in 1663 he succeeded him in his office. He was

the founder of an admirable school, and of a family which produced splendid work down to a late period of the present century. His gold is often as fine as that of Kwōrin, whose style the Komas often followed, and their nashiji and black lacquer were perfect. They also introduced a very elegant style of lining, in gold, or sometimes in red, with gold risers. Some of them also were excellent masters of togidashi, and taking the works of the various members of the family together, they are superior to those of the Kajikawas, as Inro-makers especially. Koma Kihaku died in 1715.

KOMA KORIN, 197, 208, 288, 557, 681, 783, 784, 887, 896, 929, 931, 978, 1,032, 1,033. 18

He was a pupil and adopted son of the fifth Koma (Kiuō), his real name being Kimura Shichiemon, but he was allowed by his master to take the name of Koma, and then signed himself Koma Korinsai. He died about 1715.

208—Quail in Grass, gold and silver on black; a good example of his skill both in togidashi and raised lacquer. 557—Carp leaping a Water fall, the emblem of perseverance, in shell on nashiji, the rock especially good.

KOMA KIHAKU, 179, 190, 402, 445, 696, 778, 923, 1,002. —

179—Inscribed with "Kotobuki" (long life), and cranes. The risers are very peculiar, being also inscribed and inlaid. 190—Ducks on Stream, in white lacquer on a black ground. 402—Sparrows, gold on black. The feathers of the birds are excellently rendered, in the style of the painter. 445—Made in conjunction with Masamine, a Lion, in togidashi, in the Kano style, the outline very cleverly sketched in shell. 778—Fine.

KOMA KWANSAI, 166, 455, 568, 688, 779, 780, 782, 895, 18

166—Boats, in mother of pearl, lead and gold, the lining with a wave decoration in silver. This should be compared with No. 163, by Shigēhide, a similar subject. 455—"A copy from Kwōrin, whose style is often followed. In this Inro he has imitated with perfect success the gold of Kwōrin, with its minute glittering specks, and has rather refined the style. 568—Tōba, in metal, on nashiji. The metal work is poor, the nashiji excellent, and the lining rich. 688—Decorations for the New Year. Very fine indeed; see the grains of gold sprinkled on the cray fish.

It was Kwansai who revived the style of the Komas, which was deteriorating.

KOMA YASUAKI, 327, 18

KOMA YASUMASA, 594, 18

KOMA YASUMUNE, 437, 18

KOMA YASUTADA, 38, 143, 193, 211, 280, 309, 463, 529, 586, 666, 667, 669, 698, 702, 703, 704, 705, 706, 707, 708, 709, 710, 781, 909, —

309—A good example, the colour showing under the gold. 463—Temple Bell and Priest's Hosen or Futsujin (fly whisk), in takamakiyé (raised lacquer); unusual style with the artist. 666—A fine example, the colour of the maple leaves, under gold, being very rich. 667—Peacock and Flowers, in togidashi; a very good specimen of this style of work in which he excelled. 669—The Dream of Kōsei (see No. 682 by Chūkei, p. 19), very cleverly treated. It was a subject he was rather fond of dealing with, showing the face of Kōsei under a fan formed of a film of awabi shell, and the dream represented in dull black on black. 698—Musical Instruments for the Nō Dancers, in colour on a giabu ground is a very fine work. 702 to 710—A set of nine Inro made for the Shōgun, and presented to him by the Daimiō of Mino. All of them beautifully executed and good examples of Yasutada's work. The most remarkable among them are 705, a Pheasant, in togidashi, wonderfully finished; 706, a Bird,

In 195

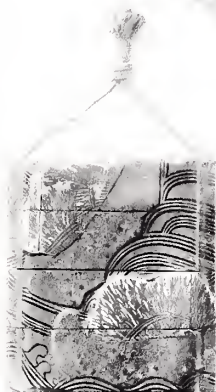
In 730



In 149



In 724



In 407



In 727



In 145

In 723



in bamboo; and 707, a Bird on a Plum Branch, both also in togidashi. 707, a Bird on a Branch, as fine as the Pheasant.

KOMIN (Hōkiō), 360, 421, 479, 19

360—Deer, in gold on black upon the outer case: the Inro, of silver, is by Mitsuyoshi, a Peony, engraved, both being very good. 421—A Bamboo Blind ("misu") and a Koto, with silver moon, on a black ground. 479—Grasses in gold, with insects in shell, very refined in style.

KWŌRIN (Ogata) Hōkiō, 145, 148, 195, 245, 279, 407, 483, 718, 722, 723, 724, 726, 729, 730, 731, 732, ... —

This very remarkable and sometimes very eccentric artist flourished in the latter part of the seventeenth century, and was celebrated as a painter as well as a lacquerer. His younger brother was the famous potter Kenzan. As a lacquerer Kwōrin was especially famous for the beautiful quality of his gold, which has a remarkable softness and richness of colour, and often has minute specks of metallic gold dusted upon it. His linings were generally of gold, and the ornamentation of his Inro in lead, or mother of pearl, raised considerably above the surface of the gold ground. Sometimes we find designs in gold lacquer upon the shell, producing very telling effects, but too frequently his designs are far too conventional and rude, even to being unintelligible. The result was that his style was forged with little difficulty as regards Inro, to which it was quite unfitted. To be appreciated Kwōrin must be studied in his larger works, his perfume boxes, and his ink boxes. His signature is usually found scratched in the inside of his Inro, and sometimes he signed Seisei Kwōrin.

145—A Daimiō's Carriage, peculiar and remarkable, signed Seisei Kwōrin. 407—Fukurokuju and Deer, in shell and lead, the face of Fukurokuju is engraved. 483—Shell, lead, and gold, on gold ground, the signature, Hōkyō Kwōrin, forged.

KORINSAI (Haségawa), 32, 177, 505, 676, 19

177—Chidori, &c., in shell, lead, and gold, on nashiji, 676—Cherry Tree in Blossom, in gold togidashi, very well executed.

NOTE.—The seal is Shigēyoshi, and it is possible that he is the same person as Haségawa Shigēyoshi, also a skilful worker in togidashi.

KWŌUNSAI, 829, 19

KWŌYETSU (Hon-ami), 139, 525, 17

This artist was the master of Sōyetsu, but I have seen no Inro attributed to the master at all approaching the work of the pupil. He largely used mother of pearl and awabi shell, the former usually in vertical strips side by side, but sometimes carved.

139—Night Scene—Entrance to a Castle—gold and shell on black. 525—Pier of a Bridge, with Insects, gold and shell on black; an excellent example of his style.

KIUJIRŌ (see Kajikawa Kiujiro.)

KIUSAI, 977, —

KWAGETSUSAI, 202, 19

KWANSHŌSAI, 30, 210, 533, 683 (see also Tōyō, about 1763.)

Kwanshōsai Tōyō was a remarkably skilful maker of Inro, his work being usually very fine. He signs Kwanshōsai; Tōyō; Tōyōsai; and on one of my Inro, Kwanshōsai Tōyō. Kwanshōsai and Tōyō are sometimes spoken of as master and pupil, for there are different kakihan (written seals) to the two names. But their styles and their excellence are identical.

30—Fishers with Cormorants, on nashiji; a very good example. 533—Landscape, in togidashi, after Hōgen Yeisen, the founder of the Kano school. 683—Peacocks and Flowers, the tail of peacock very remarkable.

	Century.
KWAN-YŌSAI, 845—Cherry Bark, a plant, in gold. A good example of the master, <i>early</i>	19
KWŌGYOKUSAI, 322,	18
KWŌRYŪ, 324, 331, 653,	19
KWŌYŌ (Ippōsai), 656—Metal work very good,	19
KWŌZAN (Shōhōsai), 75, 553, 575, 641,	19
553—Sambasō Dancers, encrustation in shell, &c., probably by one of the Shibayamas. 641—A Badger, in pottery, drumming on his belly; an excellent example of Kwōzan.	
KYOKUSEN, 100,	18
KYŪI, 264, this is the first Koma,	17
MASAHIDÉ 883—Wood thinly lacquered, Chrysanthemums in gold. Very good,	—
MASAICHI, 305,	18
MASAKUNI, 497,	19
MASAMI, 544—On the outer case, Chōkwarō riding on his Gourd, with a child. The Inro has risers in togidashi; a good example of modern work,	19
NOTE.—Chōkwarō was a Rishi who kept his horse in a gourd (the Chinese version says in a wallet); and he is often seen in the company of Tekkai Sennin, who blows his soul from his mouth, his soul sometimes borrowing Chōkwarō's horse.	
MASAMINE (Kōami), 206, 445, the latter made in conjunction with Koma Kiuhaku,	18
MASANAGA (Sawaki), 313,	18
MASANAO, 475—He was a famous maker of wooden and ivory netsukés, of the former especially; 475 is of wood, rubbed down to show the grain, and represents Narihira on horseback,	18
MASANORI, 477—Flowers; fine togidashi and encrusted work,	19
MASASHIGÉ, 283,	19
MASATOSHI, 539, 646, 651,	19
539 is by Masatoshi and Issetsu, after a painting by Sōtan; the togidashi upon the screen on the outer case is very good. 646 has also good metal work on the outer case, and a diaper in togidashi on the Inro.	
MASAYUKI, 565,	19
MEICHŌ, 150—Fukurokuju, in tsuishu and tsuikoku,	19
MEIŌ (Jōka), 164,	17
MITSUTADA, 801,	—
MORIMITSU, 215, 851, the latter imitating engraved shibuichi,	18
MOTOTADA (Ishiyama), 657, 852. He was a Court noble, an amateur. 852—Boar asleep in Herbs, which are peculiarly treated; the whole work very good,	—
NAGAHARU, 870,	—
NAGATAKA (Kōami), 91,	17
NAGATOMO, 369,	19
NAGATOSHI (Matsuda), 351,	18
NAKAGAWA, 496—A very large Inro; Raijin, the Thunder God, in a Storm,	18
NANKA, 394—Ivory, with Map of Japan; the distances of the stations on the Tōkaidō, and lucky and unlucky days are inscribed on the netsuké,	18
NANSHI, 949,	—
NIKKWOSAI, 447, 488,	19
RINANKEI, 371—Fans; the giobu work upon them very peculiar. 549—This has an outer case, with Bente and a Dragon, in metal on gold, by Higashiyama Motonobu,	19



11 1.8
12 1.8

In. 745



In. 462



In. 122



In. 345



In. 422



In. 746



In. 218
In. 128

RIÔGAKÛ, 659—Shaped as a fan (uchiwa). Children Playing; encrusted work, ivory faces. Compare with the faces by Shibayama on Shôkwasai's Inros, 19
RIÔÛNSAI, 278, 498, 19
498—Tôba and Servant. Both the lacquer and the metal work very good.

RISHÛSAI, 71, 257, 18
RISSÔ, 207, —
RITSUÔ, 108, 122, 128, 165, 204, 218, 345, 422, 462, 687, 743, 744, 745, 746, 758, 919, —

This clever and very original artist was born in Yedo in the year 1663, and a signed work by him is dated 1742, at eighty years of age; he died in 1747. He had two names, Kwan and Naoyuki. His common or popular name was Kinya, afterwards changed to Heisuke, while his artist names were Bokwanshi and Muchûan. He was a poet and painter as well as a lacquerer, and very eccentric in his mode of life. His work is not seen to advantage in Inro, the surface being too small for most of his designs; but many of them are remarkably clever, as are also his netsukés, and he very frequently introduces pottery into his works, as well as imitations of wood or stone in lacquer. Very frequently his signature is on a minute plate of pottery. His great pupil was Hanzan. 122—Wood, with an Elephant in pottery, mother of pearl, and lacquer; very characteristic. 128—Tôba, and on the reverse a Bamboo in pottery, lead, shell, and gold lacquer. 218—Crane and Pine, in pottery and lead. 345—On bark; an unusual style for him. 422—Daruma, in pottery and red lacquer, on black. 462—Kiku, in gold and pottery, on black; more minutely finished than usual; a very remarkable piece. 687—Imitating a slab of sumi (Indian ink). The rendering of the ornamentation of the cake and its broken edges must excite the wonder of every one who knows how lacquer work is made. It should be compared with a similar work by Zeshin, No. 748. 744—Another slab of ink, the border in a sort of leather grain. 745—Kinkô, in coloured ivory and mother of pearl, very bold and fine, signed Ritsuô.

NOTE.—Kinkô was a Rishi, who, on taking leave of his disciples, announced that on a given day he would come again, rising from the river. This he did appearing on a gigantic carp.

746—Hotei; very characteristic. 758—Copies of a Tsuba (sword guard), two tangs of swords, and two menuki. The tangs are signed Tayema and Rai Minamoto, aged 78. They were fourteenth century sword-makers.

The whole of these Inro by Ritsuô merit careful study.

SAITÔ, 113, —
SEIRIÔ, 633—A good example of modern encrustation, 19
SEKIGAWA, 513—Crests, in gold, black lacquer, and cloisonné enamel; an unusual style and master, ... 18
SHIBAYAMA, 149, 151, 262, 311, 383, 416, 418, 509, 558, 569, 904, 907, 18

Shibayama Dôshô was the founder of the family, distinguished as makers of encrusted work, the style being continued through several successors to the present day. It is difficult to separate the work of the various men, but the elder Shibayama worked much with Shôkwasai, Kwanshôsai, the Kajikawas, and other Inro-makers at the beginning of the nineteenth century, furnishing the ivory heads, heads, &c., to their figures, and these minute faces are wonderful in their expression. In later years the fashion ran rather to the minute and rich specimens of inlaying pictures of birds, flowers, &c., in mother of pearl, tortoise, and awabi shell, coral, malachite, &c. Sometimes the name of Shibayama appears with that of the lacquerer, and on many of the ivory Inros, encrusted ones especially, we find it alone.

149—Ivory. An Arum, inlaid in tortoiseshell, &c. This is signed Shibayama Dōshōsai, an early nineteenth century work probably. 151—Lion and Peony, in shell, gold, and coral. 311—The same subject, but very rich and elaborate; both Inros are of ivory. 383, Wood. A Dragon and Hōwō, in shell, &c. 418—Ivory. Circular Groups of Flowers and Birds, in shell, &c. 558—One of the modern Shibayama works, the outer case having Daikōku's Rats in costume, carrying the attributes of the Seven Gods, and using Bishamon's spear as a coolie's pole to hang them from. Jurōjin's tortoise is being led by a string. 569—Ivory. Nelumbium and Kingfisher; the leaves admirably carved, as usual in his work. This is signed Shibayama Dōshō. 904—Very fine.

SHIGÉHIDE (or Moyei) 163, 303. ... 18
163—Carp swimming, in togidashi. Compare his work with that of Shiomi Masanari.

SHIGÉHIDE (or JŪYEI), 415, 546, 663, ... —
415—Kotobuki (long life), on a peculiar nashiji ground. 546—Quails and Plants; an exceptionally fine example of the master.

SHIGÉKATA, 593, 711, 894, 1,017 ... 18

SHIGÉNAGA, 8, 186, 690, 828, 956, ... 17
690—Rabbits, in silver and gold; from a design by Ōshin. 828—Moon and Bean Plant, in togidashi; copied from Shiomi Masanari.

SHIGÉNORI, 54, ... 18

SHIGEOKI, 765, 766—Both represent shells, in pottery; style of Ritsuō, ... 19

SHIGETSUGU, 34, 66, 933, 1,009, ... 19
34—Figures, in metal, by Shōzui. 66—A Samurai pursuing a Demon, the figures in metal, also by Shōzui; and 933 and 1,009 metal by Shōzui.

SHIGÉYOSHI, (Hasegawa), 223, 250, 361, 517, 536, 676, 854, ... 18
361—Screen and Table, in gold, shell, and coral, giobu lining. 517—Rice Sheaves and Flowers, signed Shigéyoshi. 676—Cherry Tree before a Blind; very good; signed Haségawa Korinsai; the seal, Shigéyoshi.

SHINSAI, 474, ... 19

SHIOMI MASANARI, 6, 11, 23, 27, 57, 434, 511, 524, 721, 759, 760, 761, 762, 763, 764, 996, 1,026, ... 17(18)

Shiomi Masanari, who flourished about 1687, was celebrated for his animals, rats and monkeys especially, in togidashi. He belonged to the Koma school. 6—Bamboo, in togidashi, gold lining. 11—Pine trees, in gold, on black; unusual style for Masanari. Tōba and Child, in togidashi, in a Bamboo grove. 434—Lion, in black, on a gold ground. The treatment of this is peculiar, for the lion is really the black ground, over which the gold has been placed, leaving the lion. 763—A Stream in togidashi; very good. 764—Pines, in togidashi; very fine.

SHIUGETSU, 203, 595, ... 18
595—A Badger in a Woman's Dress, in shell, on black, both lacquer and shell engraved.

SHÔGETSU, 715, ... 17

SHÔHO, 212—A Gourd, in gold, upon a lacquered canvas ground; very artistic effect, ... 19

SHÔKWASAI, 62, 67, 69, 363, 379, 509, 530, 643, 907, ... 19

Shōkwasai was one of the excellent lacquerers at the beginning of the present century who frequently worked in conjunction with Shibayama.

62—Mandarin Ducks, in shell; clever pieces of colour. 69—Boy on an Ox, and Horseman,



- 149—Ivory. An Arum, in a tortoiseshell, &c. This is signed Shibayama Dōshōsai, an early nineteenth century work, probably. 151—Lion and Peony, in shell, gold, and coral. 311—The same subject, but very rich and elaborate; both Inros are of ivory. 383, Wood. A Dragon and Blossom, in shell &c. 418—Ivory. Circular Groups of Flowers and Birds, in shell &c. 422—One of the modern Shibayama works, the outer case having Daikōin's Rats in costume carrying the attributes of the Seven Gods, and using Bishamon's spear as a support to hang them from. Jurōjin's tortoise is being led by a string. 569—Ivory. A Peacock and Kingfisher; the leaves admirably carved, as usual in his work. This is signed Shibayama Dōshō. 904—Very fine.
- SHIBAYAMA (Dōshō), 163, 303, ... 18
 ... in togidashi. Compare his work with that of Shiomi Masanari.
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 546—Tadobuku (long life), on a peculiar nashiji ground. 546—Quails and Plants; an exceptionally fine example of the master.
- SHIBUKATA, 593, 711, 854, 1,017, ... 18
 SHIBUNAGA, 8, 166, 690, 828, 956, ... 17
 828—Rabbits, in silver and gold; from a design by Ōchiai. 828—Moon and Bean Plant, in togidashi; copied from Shiomi Masanari.
- SHIGEMORI, 54, ... 18
 SHIGESAKI, 765, 766—Both represent shells, in pottery; style of Ritsudō, ... 19
 SHIGESUGU, 34, 66, 933, 1,009, ... 19
 34—Figures, in metal, by Shōzō. 66—A Samurai pursuing a Demon, the figures in metal, also by Shōzō; and 933 and 1,009 metal by Shōzō.
- SHIGÉYOSHI, (Hasegawa), 223, 250, 361, 517, 536, 676, 854, ... 18
 361—Screen and Table, in gold, shell, and coral, gioba lining. 517—Rice Sheaves and Flowers, signed Shigéyoshi. 676—Cherry Tree before a Blind; very good; signed Hasegawa Horisai; the seal, Shigéyoshi.
- SHIMAI, 474, ... 19
 SHIOMI MASANARI, 6, 11, 23, 27, 57, 434, 511, 524, 721, 759, 760, 761, 762, 763, 764, 996, 1,026, ... 17
 Shiomi Masanari, who flourished about 1637, was celebrated for his animals, rats and monkeys especially, in togidashi. He belonged to the Koma school. 6—Pamboo, in togidashi, gold lining. 11—Three trees in gold, on black; unusual style for Masanari. Tōba and Child, in togidashi, in a bamboo grove. 434—Lion, in black, on a gold ground. The treatment of the lion is peculiar, for the lion is really the black ground, over which the gold has been placed, leaving the lion. 763—A Samurai in togidashi; very good. 764—Pines, in togidashi; very fine.
- SHIUGAKU, 100, 313, ... 18
 313—A figure in a Woman's Dress, in shell, on black, both lacquer and shell engraved.
- SHŌGETSU, 718, ... 17
 SHŌHŌ, 211—A figure in gold, on a lacquered canvas ground; very artistic effect, ... 19
 SHŌKAWASAI, 62, 63, 64, 353, 372, 500, 530, 643, 907, ... 19
 Shōkwasai was one of the excellent lacquerers at the beginning of the present century who frequently worked in conjunction with Shibayama.
 62—Mandarin Ducks, in shell; clever piece of colour. 69—Boy on an Ox, and Horseman,

In 268



In 656



In 552

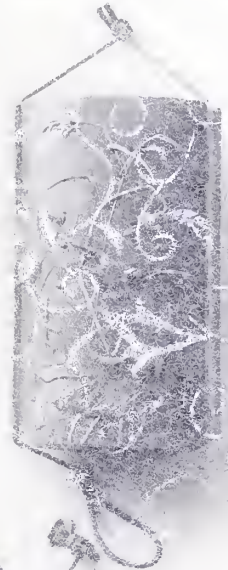


encrusted with shell by Kataoka Asahi. 643—The Empress Jingō and Take-no-uchi receiving the Tide-ruling Jewel from the Sea King; the heads probably by Shibayama, as in 907.

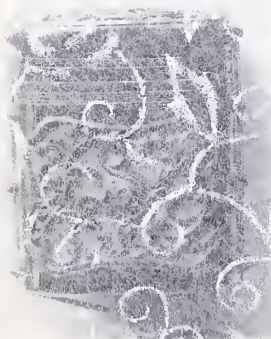
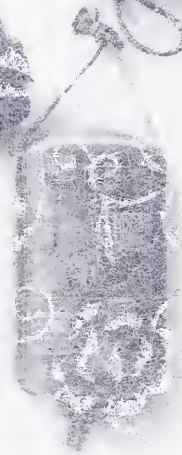
NOTE.—When the Empress Jingō invaded Corea and conquered it, the Sea God is said to have lent her the tide-ruling jewel which enabled her to beach her ships close to the Korean army. She was accompanied by her chief minister, Take-no-uchi, who is represented as having filled that office under six emperors, and during 240 years.

SHŌMOSAI, 334,	18
SHŌRIN, 631,	19
SHŌRIUSAI, 154, 272,	18
SHŌZAN (Kakōsai), 53, 531,	18
53—Dream of a Court Noble; the metal figures elaborately inlaid.	
SHŌZAN, 927—Yebisu and Daikoku. A very clever carving in ivory,	18
SHŪKŌSAI, 80,	18
SHUNSHŌ, 135, 668, 767, 768, 806,	18
135—Birds flying (after Hōgen Tansaku), signed Shunshō Mitsusada. 668—Chidori flying over Waves, shell and gold; very good. 806—Curtain, Tray, &c., rich red lining, with gold risers.	
SHŪTŌ, 352, 856,	—
SŌCHŌSAI, 701,	18
SŌICHI (Shibayama), 236	19
SŌSHI-AN, 270,	18
SŌTETSU, 979—An interesting example. The outer case is probably the work of Ritsuō,	17
SŌYETSU (Tsuchida), 161, 347, 658, 734, 735, 736, 737, 738, 937, 1,004, 1,005, 1,020, 1,024,	17
He was the illustrious pupil of Kwōyetsu, and produced very fine work, even when an octogenarian.	
347—A Writing Table, gold and shell on black (aged 88); a good example of his work. 658—Bridge, Pier, and Fireflies, in shell (aged 83). Compare this with the same subject by Kwōyetsu (525 and 732). 734—In this the shell is a sort of mosaic, not upright parallelograms, 735—An early work. 737—An example of the black, which, by age, has become oxydised, taking a brown tinge. 738—Here the shell is in vertical strips; partly engraved.	
SUKENAGA (Matsuda), 239,	18
SUNRIUSAI, 258,	18
TADAMITSU (Kōami), 242, 339, 506,	18
339—Fowls, in shell, gold, and colour, on a giobu ground. Very rich and bold; the plumage of the cocks treated in a masterly style.	
TAIGIO (Yamada), 340, 472, 581,	—
581—Fowl and Chrysanthemum, in gold and colour, on nashiji; the fowl very good.	
TAKAMITSU (called also Tatsuki Kōkyō), 839—Chōkwarō and Horse. (See note on Masami, No. 544, p. 38),	—
TAKANORI (Tatsuki), 991,	—
TAKASÉ, 642—Dragon, in silver, with the Tokugawa Crest; very bold relief, rich lining. Takasé is a metal worker,	19
TAKUSAI (Tatsukawa), 976.—A Carver in wood,	—
TEIKAN, 5,	18
TEIRAKU, 542—Sarumawashi, or Monkey Exhibitor, the figures of ivory; an excellent example of modern work,	19
TŌGI, 229,	18
TŌJU, 261,	18
TŌKOKU, 114—Fishes, in horn, wood, and ivory, on wood,	19

- TOKUJŌ (Shōkwasai), 47, probably same as Shōkwasi on page 40, ... 19
- TŌKWA, 310—Pheasant on a bough, with diapers in togidashi, after Hōgen Yeisen. A fine example of two styles of lacquer, one imitating watercolour drawing, ... 18
- TOMOCHIKA, 425—Ivory, imitating basket-work; netsuké, Goats. Tomochika was a netsuké carver famous for his animals, ... 18
- TOMOHIDE (Kajikawa), 228, ... 18
- TOMOICHI, 209, ... 18
- TŌSEN, 555—Cocks Fighting, in metal; a very fine work, ... 19
- TŌSHI, 141, 255, 259, 354, 776, 777, 889, ... 18
- 141—Moon, in togidashi, and the "koshi," or chair used in Nō dance, ...
- TOSHIHIDE, 43, 45, ... 18
- 43—Millet and Sparrows, togidashi. 45—Lily, in togidashi. Compare these with the works of Koma Yasutada.
- TŌSHŪ, 29, 35, 335, 901, ... 18
- 35—Hotei; Geese flying across the Moon, after Hōgen Yeisen; a fine work. 335—Chrysanthemums, in togidashi. 901.—Wood. Rock and Sea, in takamakiyé (raised lacquer), on nashiji of a fine colour.
- This Tōshū was the grandson of the third Kwanshōsai, according to the signature.
- TŌSHŪSAI, 376, ... 19
- TŌYŌ (Kwanshōsai), see also Kwanshōsai, 76, 395, 592, 600, 924, 983, 994, ... 18
- 395—Fir tree; the trunk well rendered. 592—Fan and Rattle of Kagura Dancers, on an imitation wood ground; a good example of his work. 600—Plant and Berries, in gold and red.
- TOYOYOSHI (Yamada), 636, 945, 990, 1,008—Tortoise and Crane, on togidashi ground—Koma style, ... 18
- TSUNESUKÉ (Yamada), 654, ... —
- TSUNEYOSHI (Shōkōsai), 368, ... 19
- URIFUNÉ, or FUSEN, 234, 357, 429, ... 18
- 357—Daimiō and Retainer, in metal and colour, on a gold ground; the other side, a Landscape on a black ground; all good.
- YASUAKI (Tōbokusai), 132, Imitation of a Drawing in Indian ink after Yōshuntei Chikanobu Hōgen, signed by Tōbokusai Yasuakia, a vassal of the Daimiō of Yanagawa, aged 65, dated 1812, ... —
- YASUMUNÉ, 540—Women finding Sacred Treasures, encrusted in ivory, &c.; the drapery well modelled, ... 19
- YASUNAO, 566—Cat playing with a Tassel, and a Peony in a Vase, in shell and ivory; the under colouring of the shell work clever. The Inro within the case has good togidashi creepers on it, .. 19
- YASUNOBU (Nishikawa), 168, ... 18
- YASUSHIGE, 963, ... —
- YASUTANÉ, 169, ... —
- YASUYUKI, 571—Figure riding on a Crane (probably Wasōbiōye), in shell and ivory; very good, ... 19
- YEISHO, 997, ... —
- YŌKEI (Saikindō), 670—Fern Leaves, Ox, and Faggots, in gold on a black ground; an excellent piece of work, ... 18
- YŌKEI, 935—An exceedingly clever and artistic work. A Ferry Boat and Passengers; coloured lacquer with an underlay of shell, the shell forming an outline for the figures, ... 19
- YOKOBUYE, 624, inlaid with porcelain, and of very unusual style, ... 19
- YŌSEI, 226, 1,021, ... —
- 226—Requisites for the Tea Ceremony, the risers in chinkinbori.



h. 44



6

45

120

In 431

In 318



In 441



In 499



In 73



In 350



In 301



In 364
In 435



- YŌSEI, 219, 317, ... 18
 He was a follower of the style of Ritsuō and of his pupil Hanzan ; like the latter, the risers of his Inro are often in chinkinbori. 219—Flowers in shell, gold, and colour, on a black ground.
- YOSHIAKI, 556—Wood. Kiku and Kiri Crests encrusted ; a remarkably good work, in his seventy-third year. 1,030, ... 19
- YOSHIMASA, 900, ... —
- YŌYŪSAI, 111, 175, 176, 307, 577, 697, 753, 754, 755, 756, 757, 821, ... —
 One of the very eminent and skilful Inro-makers of the early part of the nineteenth century.
- 111—Plants, in gold and coral, after Hōitsu, on silver lacquer. 175—A Bird in metal ; Gate and Fence, in lead and awabi shell, the latter in relief after Hōitsu. 577—The Takarabune, or Ship of the Seven Gods ; a very fine work, the inlaying probably by Shibayama. 753—Plum, &c., with Berries, in coral. 754—Flowers in gold and mother of pearl, after Hōitsu ; fine ; and a splendid black ground. 757—A Plum Tree, in togidashi ; an unusual style for him. 821—Is a Seal Box of a remarkable style, made of a shaving, decorated with a Cherry tree having the fruit of jade and coral. The boxes inside are of silver, the cord guides of bamboo veneered with the same wood that the Inro is made of. A very clever work after Hōitsu.
- YUKIMASA, 94, ... 18
- ZESHIN, 129, 543, 684, 717, 747, 748, 749, 750, 751, 752, 810, 936, 974, 1,010, 1,012, ... 19
 This singularly versatile and admirable master is an artist of our own day, and, as will be seen by an examination of these Inro, was excellent in every style of lacquering. He seemed to possess the gift of adopting the style of any eminent master, throwing into his work something of his own that removed any suspicion of its being intended for a forgery. Moreover, as a general rule, his work is signed, but always, I think, with a scratched signature, on black grounds.
- 129 (not signed)—Wild Boars, in relief, the ground imitating shibuichi ; gold lining very fine. 543—A very remarkable work, also on an imitation shibuichi ground. The representation of lacquered china cups is excellent. 684—An Elephant, in gold and shell, on a brown ground. 717—Waves, in black. 747—Cherry bark. A Large Plum ; very fine. 748—A round of Indian Ink. This should be compared with Ritsuō's No. 744, to see how he adopts and assimilates the style of that master, without slavishly copying him. 750—A Nelumbium, on brown ground of fine colour ; admirably treated ; Zeshin was here assisted by Taishin. 751—Black Horse, on a ground of fine tone ; the treatment of the leaves and grass is especially clever. 810 (not signed)—Stump of a Plum Tree and Blossoms, in shell, on a rough greenish ground like cast metal.

METAL INRO.

- ASAHI, 364—Silver, containing a watch and compass, ... 18
- IKKYŪ, See in preceding notes.
- KATSUFUSA, 355, ... 18
- KWŌSETSU, 435—The outer case in the form of a saké jar, of iron, with a red Bronze Mask of a Shōjō, and a Fan, damascened, &c. ; the Inro of silver, ... 19
- KUZUI (Hamano), 133, ... 18
 He was one of the celebrated chasers of the Hamano school.

	Century.
KWAKUJUSAI, 277—A Yamabushi, or Wandering Priest, in very bold relief,	19
KIYOTSUGU, 390—Crane and Sun, in iron, inlaid with gold and silver ; a clever combination of engraving and chasing,	18
MASANAGA (Nara), 33,	18
MASAYOSHI (Ishiguro), 441—The outer case of shibuichi, with Birds and Flowers finely modelled, ...	18
NAGAHARU, 870,	18
NAOMASA (Yanagawa), 680,	18
NAOTSUGU, 238, 474,	18
SHIGÉAKI, 318—Duck, in bold relief ; case cleverly grained,	18
SÔMIN, 301,	18
TEMMIN (Shōjō-ō), 356,	18
TOKUSAI, 350,	18
TOMOHISA, 240, View on Lake Biwa ; fine detail	18
YASUCHIKA, 216, 386,	18
216 is a Crane, in silver, on a gold lacquer ground. It is not a metal Inro, but there is no other signature than that of Yasuchika, a most unusual one to find on a lacquer Inro. 386—The outer case of brass perforated with kiri and hare in the Kano style.	
YOSHIAKI (Shōsuiken, Ozawa), 431,	18

UNSIGNED INRO.

- | | |
|---|----|
| 3. Trees and Cloud, black on black—Kajikawa school, and probably by one of the family,... | — |
| 7. The seven Sages. The leaves of Pine tree and Bamboo in Chinkinbori, | — |
| 16. Horses and Cherry Tree—Kajikawa school, | — |
| 18. Tsuishu lacquer. The treatment is Chinese, | — |
| 19. „ „ In the Japanese style, panelled, | — |
| 20. Children catching butterflies, in shell mosaic, engraved ; the leaves very minute ; a gold lining, which is unusual, | — |
| 22. Sage under pine tree, | — |
| 25. Chinese Landscape, probably by Kajikawa—Koma style of lining, | — |
| 26. Screen and Flowers, inlaid shell on black—style of Chohei, | — |
| 28. Bamboo, &c., inlaid shell—early style. Compare it with later examples, | — |
| 37. Guri lacquer of fine quality, lined with nashiji, which is unusual, | — |
| 40. Horses, carved in black wood. A curious imitation of tsuikoku (carved black lacquer),... | — |
| 46. Chrysanthemums in a Vase—style of Kajikawa, but with a gold lining ; very good | 18 |
| 48. Pine Tree, in togidashi ; very good ; in the style of Shunshō, | 18 |
| 55. Equisetum and Fern fronds, on surihagashi ground ; a good example of the old surihagashi, ... | — |
| 58. Birds, in togidashi, on black ; very like Shigénori's work. Compare it with his No. 54, ... | — |
| 63. Wakasa lacquer, in Mokumé style, | — |
| 64. Autumn Plants, in togidashi—Shunsho school | — |
| 101. Flowers, in togidashi, showing the red under gold | — |
| 102. Samé-nuri, lacquering on shark skin (samé), | — |
| 107. Tsuikoku. A Dragon on waves ; a fine example, | — |
| 118. Dai-kagura Dancer, with Children, a painting in lacquer, very peculiar in style. Daikagura is a dance performed before a Shintō temple, | — |

575



12. 100

566



12. 100



12. 100

12. 100

YOSHIOKI, 271—A Yamabushi, or Wandering Priest, in very bold relief	19
YOSHIOKI, 290—Crane and Sun, in iron, inlaid with gold and silver; a clever combination of engraving and chasing	18
YOSHIOKI (Naniwa), 331	18
YOSHIOKI (Ishiguro), 447—The outer case of shibuichi, with Birds and Flowers finely modelled	18
YOSHIOKI, 370	18
YOSHIOKI (Yanagawa), 581	18
YOSHIOKI, 338, 471	18
YOSHIOKI, 318—Drum, in bold relief; case cleverly grained	18
YOSHIOKI, 301	18
YOSHIOKI (Shōji), 356	18
YOSHIOKI, 350	18
YOSHIOKI, 240, View on Lake Biwa; fine detail	18
YOSHIOKI, 216, 385	18
This is a Crane, in silver, on a gold lacquer ground. It is not a metal Inro, but there is no other signature than that of Yasuchika, a most unusual one to find on a lacquer Inro. 386—The outer case of brass perforated with kiri and hare in the Kano style.	
YOSHIOKI (Shōsuiken, Ozawa), 431	18

UNSIGNED INRO.

3. Trees and Cloud, black on black—Kajikawa school, and probably by one of the family,	—
7. The seven Sages. The leaves of Pine tree and Bamboo in Chinkinbori,	—
16. Horses and Cherry Tree—Kajikawa school,	—
18. Tsuishu lacquer. The treatment is Chinese,	—
19. „ „ In the Japanese style, panelled,	—
20. Children catching butterflies, in shell mosaic, engraved; the leaves very minute; a gold lining, which is unusual,	—
22. Sage under pine tree,	—
25. Chinese Landscape, probably by Kajikawa—Koma style of lining,	—
26. Seven and Flowers, inlaid shell on black—style of Chohei,	—
28. Bamboo, etc., inlaid shell—early style. Compare it with later examples,	—
37. Chinese landscape of fine quality, lined with nashiji which is unusual,	—
40. Horses, carved in black wood. A curious imitation of tsuikoku (carved black lacquer),	—
41. Chrysanthemums and Vase—style of Kajikawa, but with a gold lining; very good	18
42. Pine Tree, in togidashi, very good; in the style of Shunshō,	18
43. Horse and Herd Bonds, on togidashi ground; a good example of the old surihagashi,	—
44. Black lacquer, on black. Very like Shōrenori's work. Compare it with his No. 54,	—
45. White lacquer, on black lacquer	—
64. Autumn Mountain in togidashi—very good	—
101. Flowers in togidashi showing the gold lining	—
102. Samé-nari. Lacquering on shakushi (lacquer)	—
107. Tsuikoku. A Dragon on waves, fine example	—
118. Dai-kagura Dance, with Children a part of the lacquer, very peculiar in style. Daikagura is a dance performed before a Shinto temple	—

In 659

In 375

In 544

In 566

In 278

In 571

In 639



131. Fish skin lacquer. Moon and Birds, —
136. Elephant, in shell, very boldly carved; a fine work, —
162. Junk laden with Firewood—Kwōrin style; probably by Koma Kwansai. Compare it with his
No. 166, —
182. Trees, in togidashi; remarkable for the colours of the gold and the fine pencilling, —
187. Chinkinbori, in very thin lines. The Storm Dragon, —
198. Staghorn. Pine tree, &c., in a very good style of lacquer, —
199. Tortoiseshell. Chinese Sages—very old style, and of uncertain date, —
201. Samé-nuri (shark skin). Chestnut and Charcoal, in gold lacquer; probably late seventeenth
Century work, —
214. Clouds, in nashiji, with an outer case having Reeds and Rabbits, in shell and lead, in the style of
Sōyetsu, —
224. Chinese Landscape. This has silver wire inlaid in the lacquer, with coral gourds—a peculiar
and early style of work rarely met with, —
225. Kamakura lacquer. A Sage, in carved wood, lacquered, ... — —
227. Mask, Cap, and Fan of a Nō Dancer; very excellent work, —
252. Shōki pursuing an Oni, encrusted with lead and shell; probably by one of the eighteenth century
Komas, —
253. Chrysanthemums, in gold and shell; fine old work probably by Chohei, —
269. Playing Cards; an unusual design, —
274. Landscape, with elaborate giobu work of both kinds, the irregularly shaped and the parallelo-
grams of gold (kirikané), —
275. Boars, Plants, and Waterfall; probably by Kajikawa, —
289. Cock and Hen; probably by one of the Kajikawas, —
321. Tokiwa and her children in metal: a Winter Landscape. The chasing of the figures and the
rendering of the snow is very good, 19
- NOTE.—Tokiwa, the concubine of Yoshitomo, after his death fled with her children during the winter, to save
them from Kiyomori. Among them was Yoshitsuné who finally overthrew the rival Taira clan for Yoritomo, the
first of the Shōguns, and the founder of the city of Kamakura.
333. Bamboo, in gold and shell, on nashiji; style of Kajikawa, 18
336. Horses in gold and silver, designed by Jōkasai Hirosato; very excellent work, probably by
Jōkasai, 18
358. Hexagonal. Autumn plants, in gold; probably by Kajikawa, 18
359. The Three Heroes of Shoku; a very large Inro, 18
367. In the form of a bell, with a Dragon, in gold and silver, on a bronze-like ground; admirably
imitated, 18
370. Birds, in shell; excellently coloured, 19
373. Dragon in gold relief; very good; the cord guides of silver, 18
382. The pillar (of mother of pearl) represents one at Nara, which has a square hole through it through
which people creep; the encrustation of shell mosaic is peculiar, 18
384. Translucent enamel on silver—Chinese style, 18
403. Ivory; unusually artistic; with a cleverly carved netsuké; a Helmet and Plum branch in per-
forated work, 18
404. Rock and Tree, in gold and inlaid shell; waves in black. The texture of the surface is very skilful, 17
405. Guri lacquer; very good; the pattern unusual, 18

406. A large Inro ; probably made by a Kajikawa for a Daimiō ; a fine example of black on black ... 18
408. Hunter shooting a Bird—early Koma style, ... 17
420. Red Prawn, in relief, on black ; very good ... 18
424. Poet by a Lake, in metal—style of Shōkwasai, ... 19
426. Mask-box and Mask, in togidashi ; very good ; the nashiji on the mask-box peculiar and rich, ... 19
433. Rough Wood ; very artistically treated, ... 19
438. The outer case of chinkinbori, filled in with red instead of gold ; the Inro of fine tsuikoku, ... 18
449. Cherry Trees ; the flowers in gold and silver foil, ... 18
450. Birds and Boat, inlaid with lead and shell. An unsigned Kajikawa of fine quality, ... 18
458. Outer case, Landscape, in gold—Kajikawa school, ... 18
464. Sword Guards ; very cleverly rendered, 18
466. Illustrating the saying “ Praying mantis trying to upset the Mikado’s carriage.” Meaning : “ It is useless trying to do impossible things,” ... —
467. Very curious ivory Inro, with cloisons of red lacquer ; said to be of Aino work, ... 18
478. The Butterfly Dance, inlaid, the faces probably by Shibayama ; very good work... ... 18
484. Fans, the sticks of awabi shell ; probably by a Kajikawa, ... 19
490. Dragon, —
491. Dragon, —
502. Cock on Drum ; probably by Shōkwasai and Shibayama, ... 19
508. Landscape, on brown ground—old Chinese style, ... 18
516. With outer case, representing curtain partly drawn ... —
520. Cylindrical. Paper Dolls and branch of Willow, inlaid with shell on brown lacquer. An early and interesting work, the style earlier than that of Kwōyetsu, ... 17
532. Dragon, in silver, on black, ... 17
535. Chrysanthemums and Butterflies ; probably by Kajikawa, ... 18
537. Views on Lake Biwa ; very minute kirikane work, ... 18
541. Benten on a Dragon, red ground ; a clever work, ... 19
547. Fukurokuju with Tortoise, &c., in metal and ivory ; probably by Shōkwasai and Shibayama ; rich lining, ... 19
559. Probably by Shibayama. Flowers, &c., encrusted, the ground of each division being in a different style of lacquer, ... 19
563. Mokugyo, or Wooden Temple Gong, on old red lacquer ground, ... 18
574. Octagonal. Pine, Bamboo, and Plum, Cranes and Tortoise (emblems of longevity)—style of Kajikawa, ... 18
580. Signs of the Zodiac, in metal, on gold ground. The metal work all solid, the lacquer very good, probably seventeenth century, ... —
582. Jō and Uba, the old man and woman of the Takasago legend, carved on wood ; very like tortoise-shell, ... 18
585. Conventional design, in gold and colours on black ; probably by one of the Komas ; the divisions are subdivided by cloisons into three, ... 18
588. Dragon, in gold and colours, on a panel, bordered with shark skin, the dragon being in tortoiseshell ; an excellent example of the style, ... 17
589. Horses, in gold, colour, and awabi shell ; attributed to Kajikawa, ... 18
601. Wood. Insect (cicada) on a Tree, in shell and gold ; very artistic, ... 18
602. Fan and Vine, gold and shell ; probably by a Kajikawa, ... 18



406.	A large Inro; probably made by a Kajikawa for a Daimiō; a fine example of lacquer on black	18
408.	Hunter shooting a Bird—early Kōma style,	17
420.	Red Brown, in relief, on black; very good	18
424.	Poet by a Lake, in metal—style of Shōkwasai,	19
426.	Mask-box and Mask, in togidashi; very good; the nashiji on the mask-box peculiar and rich,	19
438.	Rough Wood; very artistically treated,	19
438.	The outer case of Chikunbori, filled in with red instead of gold; the Inro of fine tsuikoku,	18
449.	Cherry Trees; the flowers in gold and silver foil	18
460.	Birds and Boat, inlaid with lead and shell. An unsigned Kajikawa of fine quality,	18
468.	Outer case of Landscape, in gold—Kajikawa school,	18
461.	Sword Guard, very cleverly rendered,	18
466.	Illustrating the saying "Praying mantis trying to upset the Mikado's carriage." Meaning: "It is useless trying to do impossible things,"	17
467.	Yellow, various Ivory Inro, with cloisons of red lacquer; said to be of Aino work.	19
478.	Fan-butterfly Dance, inlaid, the fans probably by Shibayama; very good work...	17
484.	Fans, the sticks of awabi shell; probably by a Kajikawa,	19
490.	Dragon,	17
491.	Dragon,	17
502.	Cock on Drum, probably by Shōkwasai and Shibayama,	18
508.	Landscape, on brown ground—old Chinese style,	18
516.	With outer case, representing curtain partly drawn	18
520.	Cylindrical. Paper Dolls and branch of Willow, inlaid with shell on brown lacquer. An early and interesting work, the style earlier than that of Kōwōyetsu,	17
531.	Dragon, in silver, on black,	17
533.	Chrysanthemums and Butterflies, probably by Kajikawa,	18
541.	Views on Lake Biwa; very minute Kōsane work,	18
541.	Bent on a Dragon, red ground; a clever work,	17
549.	Fukurokuju with Tortoise, &c., in metal and ivory; probably by Shōkwasai and Shibayama; rich lining,	17
559.	Probably by Shibayama. Flowers, &c., encrusted, the ground of each division being in a different color of lacquer,	17
563.	Mekugi, or Wooden Temple Gong, on old red lacquer ground,	18
571.	Octagonal. Bamboo and Plum, Cranes and Tortoise (emblems of longevity)—style of Kajikawa,	17
573.	Signs of the Zodiac, in metal, on gold ground. The metal work all solid, the lacquer very good, and only scratched on surface,	17
573.	Probably the old and famous "Toku no Kōji" legend, carved on wood; very like tortoise-shell,	17
581.	Probably the same in gold as the preceding, but made by one of the Kōmas; the divisions are not so distinct as in the former,	17
583.	Dragon, on a tortoise-shell, on a piece of wood, the dragon being in tortoise-shell, a fine example of the Kōma style,	17
589.	Horses, in gold, on a tortoise-shell; signed by a Kajikawa,	18
601.	Wood. Insect (cicada) on a tortoise-shell and a fan,	17
603.	Fan and Vine, gold and shell, probably by a Kajikawa,	18



604.	Wood. Doves, in shell and gold lacquer, rich lining,	18
611.	Hotei dancing ; very good indeed ; black ground,	18
614.	Houses, in gold, on mokumé ground ; interesting as an old example of the style,	18
615.	Outer case, a Tai Fish ; a good example of the red showing under gold,	18
616.	Horses, in gold, colours, and lead, on nashiji. Compare this with No. 589,	18
625.	Cherry bark. Rafts, in gold,	18
634.	Landscape, gold, with very elaborate kirikane work ; very probably by Kajikawa,	18
635.	Landscape ; probably by Kajikawa ; rich lining,	18
645.	Landscape, gold on black ; fine work of the Kajikawa school,	18
649.	Shōji, or Sliding Screens, in gold, on black ; very fine ; the lining of gold—Koma school,	18
661.	Autumn Plants, in shell, on gold ground,	19
662.	Chrysanthemums, seen through misu (bamboo blinds)—Koma school ; the cord guides in mokumé lacquer,	18
665.	Decorated Battledores, in gold and shell, on a gold ground ; the work exceedingly minute, the gold ground like that of Kworin. It is probably by one of the Kajikawas or Komas, and has a nashiji lining,	18
672.	View of Yoshino—Kajikawa school,	18
674.	Metal. Creeper, in cloisonné enamel ; very good,	18
675.	Dragon Flies, in togidashi ; probably by Shunshō,	18
677.	Wood, in the shape of a tortoise,	19
679.	Flower, in gold ; the style uncommon ; the petals are a sort of gold mosaic, and the stems gold wire ; the leaves have minute specks of metal. The cord guides and ends are giobu (kirikane),	17
686.	Farmer carrying Rice Bales, gold and shell on black ; excellent work ; probably by Sōyetsu,	17
689.	Tsuishu and tsuikoku. A Plant and the Sendai Crest,	18
691.	Flowers and Butterflies, in cloisonné work, imitating enamel, by Bunsai,	19
800.	Rat, in togidashi—style of Shunshō,	18
802.	Screen, in togidashi ; Hanaïke of Bamboo, with flowers in coloured gold ; a Kettle on a Hibachi (firepot), in silver ; very good,	—
803.	Monkeys at Play,	17
804.	Flowers, in solid gold and silver, on a gold ground,	18
805.	Similar style and subject, but with a raised border of clouds ; shells of various metals on the gold ground (which is modern) of small grains of gold,	17
807.	Dragon Flies, in shell and colour, on black,	—
808.	A Kabu Plant ; probably by Zeshin,	19
811.	A seated Warrior and another kneeling, in metal, inlaid with gold, silver and shakudo ; excellent,	18
815.	Flute and Case, gold on nashiji,	—
816.	Curtain, in gold and shell ; probably by Sōyetsu,	17
817.	Wood, lacquered red. Trees, in gold, pale gold lining,	—
822.	Diapers, in togidashi, the gold of two colours,	—
823.	Ebony, carved to imitate tsuikoku,	—
824.	Hydrangea, gold on black ; the flowers a mosaic of silver foil,	—
825.	Biwa, in togidashi and raised lacquer, on black ; Koma style,	—
826.	Tsuikoku. Chrysanthemums, in ivory, shell, and lacquer ; panel of gold lacquer with maple, showing the red under gold,	—

									Century.
827.	Narcissus on a Tray, in gold and awabi shell ; probably by Jōkasai,	...	...	...	...	...	...	...	19
830.	Monkeys in a Storm, gold on black ; probably by Kajikawa Kiujiro,	...	...	...	...	...	...	...	17
831.	Butterflies in gold ; very minute giobu (kirikane) work ; probably by Kajikawa,	...	...	...	...	...	...	...	18
832.	Pine, in gold togidashi on black ; a large Inro,	...	...	...	...	...	...	...	—
835.	Pine Tree, on black ground ; very fine,	...	...	...	...	...	...	...	—
837.	Carved red kiku on gold ; chinkinbori risers ; very like Koma Kiuhaku,	...	...	...	...	...	...	...	17
838.	Circular shape. "Kotobuki" (long life), in shell on black ; Dragon on nashiji,	...	...	...	...	...	...	...	—
840.	Old wood. Fruit in gold lacquer ; cord guides ivory,	...	...	...	...	...	...	...	—
841.	Earthen Bottle with Daikoku, and Screen in togidashi ; probably by Ritsuō	...	...	...	...	...	...	...	17
842.	Wood, with small drawers. Frogs, in solid silver,	...	...	...	...	...	...	...	—
843.	Shōki, in low relief ; Oni in Clouds, togidashi,	...	...	...	...	...	...	...	—
844.	Flowers and Insects, in gold and shell ; excellent work,	...	...	...	...	...	...	...	—
846, 847, 848, 849, and 850,	...	...	...	...	...	...	...	...	19
<p>These are all examples of shell mosaic, and, as usual, unsigned, but remarkable for the minute and skilful workmanship they exhibit. In No. 846 there are waves indicated by long wavy lines, as free and as regular in their breadth as though drawn by a brush. Imagine the difficulty of cutting these out in awabi shell without breaking them, and then placing them in their proper position on the wet lacquer. When all the pieces are in their places the whole work is covered with coats of black lacquer, which is ground down with charcoal until the shell is laid bare, and the whole surface even, when it is all polished. The awabi shell is so thin that the slightest error in the last processes would grind through it.</p>									
857.	Boat and Reeds, in togidashi ; probably by Shigeyoshi,	...	...	...	...	...	...	...	18
860.	Dragon in Clouds ; raised lacquer—Kajikawa school,	...	...	...	...	...	...	...	18
863.	Gold Flowers, on surihagashi of three colours,	...	...	...	...	...	...	...	18
864.	The Chinese "Thousand Characters," gold on red ground,	...	...	...	...	...	...	...	18
868.	The outer case of silver (pierced). Maple Leaves, in togidashi ; probably by Shiomi Masanari,	...	...	...	...	...	...	...	17
871.	Frog and Bamboo, on various kinds of bark resembling leather,	...	...	...	...	...	...	...	—
872.	Red Wood. Tea Apparatus, in ivory, shell, &c.,	...	...	...	...	...	...	...	19
874.	Paper Lantern, on wood, which is rubbed down to show the grain,	...	...	...	...	...	...	...	19
888.	Guri lacquer, signed on the top,	...	...	...	...	...	...	...	—
893.	Dragon and Clouds, in relief, on a canvas ground ; the cord guides of silver, the ends of karakusa pattern ; an interesting example,	...	...	...	...	...	...	...	17
897.	Shōgi-ban (chess board), in mokumé, the men in gold, silver, and shell,	...	...	...	...	...	...	...	—
898.	Shell mosaic, in relief (compare it with Nos. 846 to 850) ; the two upper divisions have small gold boxes,	...	...	...	...	...	...	...	18
899.	Ebony, carved in imitation of tsuikoku, with the surface of polished lacquer. Raijin and Fujin,	...	...	...	...	...	...	...	—
929.	Gold lacquer. Shape of charm bag, with drawers inside,	...	...	...	...	...	...	...	—
932.	Bridge and Insects ; a beautiful inlay of shell ; probably by one of the Koma,	...	...	...	...	...	...	...	18
943.	Lanterns with inlay ; by Soyetsu probably,	...	...	...	...	...	...	...	17
962.	An elaborate inlay on ivory by a late Shibayama,	...	...	...	...	...	...	...	19
967.	Boy on Ox. A beautiful example of Raden work,	...	...	...	...	...	...	...	—
988.	Maple and Cherry ; excellent ; probably by a Koma,	...	...	...	...	...	...	...	—
993.	Child and Bird. A fine specimen of modern inlay,	...	...	...	...	...	...	...	19
1,019.	Insects. Exquisitely inlaid in shell and enamel,	...	...	...	...	...	...	...	—
1,029.	A fine specimen of guri in twelve layers ; the lining nashiji,	...	...	...	...	...	...	...	18



827.	Narcissus and Tree, in gold and awabi shell; probably by Jōkasai,	19
830.	Monkeys in a Storm, gold on black; probably by Kajikawa Kiujiro,	17
831.	Butterflies in gold; very minute gison (kirikane) work; probably by Kajikawa,	13
832.	Fine, a pair togidashi on black, a large Inro,	—
835.	Fine Tree on black ground; very fine,	—
837.	Carved red kiku on gold; Chinklabon; very like Koma Kihaku,	17
838.	Circular shape "Kotobuki" (long life), in shell on black; Dragon on nashiji,	—
840.	Old wood. Fruit in gold lacquer; cord guide, ivory,	—
841.	Earthen Bottle with Dekoku and Sere; togidashi; probably by Ritsuō	17
842.	Wood, with small drawers. Frogs, in silver,	—
843.	Shaki, in ivory; Oni in Clouds, togidashi,	—
844.	Fruit and Insects, in gold and shell; excellent work,	—
846, 847, 848, 849, and 850,	... ..	19

These are all examples of shell mosaic, and, as usual, unsigned, but remarkable for the minute and skilful workmanship they exhibit. In No. 846 there are waves indicated by long wavy lines, as free and as regular in their breadth as though drawn by a brush. Imagine the difficulty of cutting these out in awabi shell without breaking them, and then placing them in their proper position on the wet lacquer. When all the pieces are in their places the whole work is covered with coats of black lacquer, which is ground down with charcoal until the shell is laid bare, and the whole surface even, when it is all polished. The awabi shell is so thin that the slightest touch of the hand grinders would grind through it.

857.	Boat and Reeds, in togidashi, probably by Saigeyoshi,	18
860.	Dragon in Clouds; raised lacquer—Kajikawa school,	18
863.	Gold Flowers, on surihagashi of three colours,	18
864.	Three Chinese "Thousand Characters," gold on red ground,	18
868.	The outer case of silver (pierced). Maple Leaves, in togidashi; probably by Shimizu Masaharu,	17
871.	Frog and Bamboo, on various kinds of bark resembling leather,	—
872.	Red Wood. Tea Apparatus, in ivory, shell, &c.,	19
874.	Paper Lantern, on wood, which is rubbed down to show the grain,	19
883.	Gilt lacquer, signed on the top,	—
890.	Dragon in Clouds, in relief, on a canvas ground; the cord guides of silver, the ends of	17
897.	Shogun and his boat, in mokumé, the men in gold, silver, and shell,	—
900.	Wood mosaic of various specimens (with Nos. 846 to 850); the two upper divisions have small	18
909.	Strong, carved in relief, on wood, with the surface of polished lacquer. Kaijin and Fujin,	—
910.	Red lacquer. Snipe on a branch, with the men inside,	—
911.	Carved lacquer, a beautiful example of Inro, probably by one of the Koma,	18
912.	Lacquer, carved in relief, by a yetal (probably),	17
913.	Carved lacquer, a very fine example, by a yetal (probably),	19
917.	Carved lacquer, a beautiful example of Raku,	—
928.	Maple and Cherry, excellent; probably by Jōkasai,	—
993.	Child and Boat, a fine specimen of modern toby,	19
1,019.	Insects—Eggs and, in gold in shell and enamel,	—
1,029.	A fine specimen of lacquer in twelve layers; the lining nashiji,	18



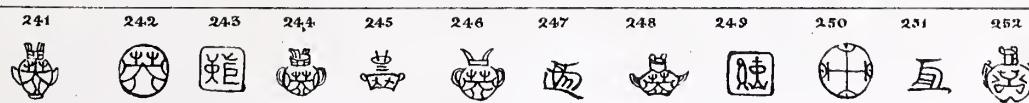


SIGNATURES ON INRO.

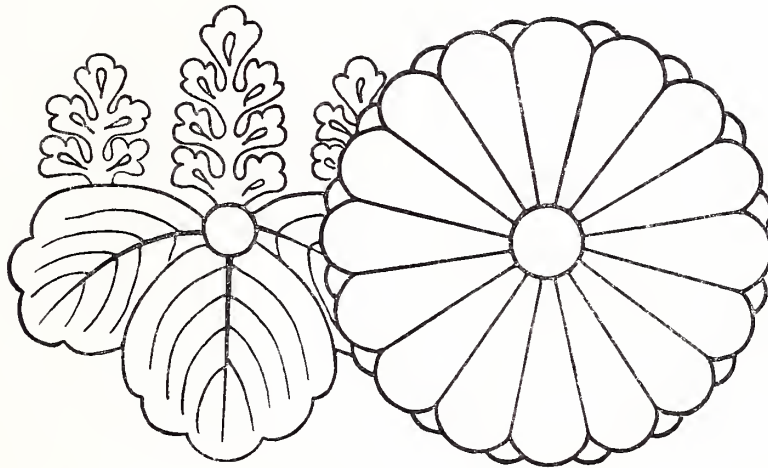
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25 永朝	26 友嘉	27 松花	28 松齊	29 得城	30 笑山	31 元	32 松	33 高	34 室	35 真	36 一	37 方	38 井	39 光	40 素	41 幸	42 正	43 東	44 仙	45 景	46 利	47 橫	48 笛
49 永朝	50 友嘉	51 松花	52 松齊	53 得城	54 笑山	55 元	56 松	57 高	58 室	59 真	60 一	61 方	62 井	63 光	64 素	65 幸	66 正	67 東	68 仙	69 景	70 利	71 橫	72 笛
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241 永朝	242 友嘉	243 松花	244 松齊	245 得城	246 笑山	247 元	248 松	249 高	250 室	251 真	252 一	253 方	254 井	255 光	256 素	257 幸	258 正	259 東	260 仙	261 景	262 利	263 橫	264 笛



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A PAPER ON INRO,

READ BEFORE THE JAPAN SOCIETY, LONDON,

13TH FEBRUARY, 1895.

AN ENCYCLOPÆDIA published in Tōkio some few years since, quoting from the "*Shikisō*," an old Japanese work, says "YAMATO-DAKÉ, a celebrated warrior who died A.D. 113, carried, attached to the scabbard of his sword, a bag containing flint and steel; this bag was called Hi-uchi-bukuro." At a later period we find that seals and medicine were also stored in a receptacle of this kind. The seal was of great importance and of general use. From the 17th Century its impress has been affixed to documents, in place of, or in addition to, the signature. This custom was introduced, as were many others, from China at a remote period, and, as you know, the Japanese are likewise indebted to their Celestial neighbours for instruction in many arts: to-day they are endeavouring to return the compliment by teaching the Chinese the art of modern warfare. The original seal boxes or *Inrō* ("In" meaning seal, and "rō," case) were square, and frequently took the form of a nest of boxes of from two to five divisions, and generally of carved lacquer about $3\frac{1}{2}$ inches square. In this box was kept the seal or seals and also a pad for stamping the impression. I am dwelling a minute on the seal box as from it we obtain the familiar word Inro. In this early time another receptacle for medicine was also used, called *Yakurō* (Yaku meaning medicine); this was generally shaped like a covered bowl and with the seal box formed part of the decorative arrangement in the *Toko-no-ma*. The *Toko-no-ma* is a raised recess reserved for conventional decoration, and is found in every Japanese house to-day as it was in the time of the Ashikaga Shoguns in the fifteenth century. The early seal boxes were square, but the *Kokkwa* (a monthly art magazine which is published in Tokio) quotes an extract from a book written by Sōami and Nōami, painters and critics of fine art, in the year 1476, accompanied by drawings of various seal boxes (Inro) which show that not only square but also round shapes were then used. From these early boxes, used for seals and placed with objects in the *Toko-no-ma*, came the appellation Inro because these shapes were adopted; and the majority of Inro follow with modifications these forms. In the *Kéichō* period, 1596—1611, the use of the Hi-uchi-bukuro or bag I first mentioned was partially discontinued, and the portable medicine box called Inro came into fashion and general use; prior to this date there is no record of Inro being worn suspended by a cord from the obi or sash. The earliest Inro we have any certain information about date from early in the seventeenth century and were doubtless made of lacquer. We have examples here of Inro of this period—many have an encrusted decoration in metal (generally silver), dragons and other mythical subjects on lacquer. These Inro are rarely signed, but No. 103 is signed Kizō, and dated 1646. This signature is engraved on the lacquer, and I find in a book published 1878, the *Kogei Shirō* (a handbook of Japanese



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READ BEFORE THE JAPAN SOCIETY, LONDON,

13TH FEBRUARY, 1895.

THE ENCYCLOPÆDIA published in Tokio some few years since, quoting from the "*Shinshō*," an old Japanese work, says "AMATO-DAKE, a celebrated warrior who died A.D. 1113, carried attached to the scabbard of his sword, a bag containing flint and steel; this bag was called *Hi-uchi-bukuro*." At an early period we find that seals and medicine were also stored in receptacles of this kind. The seal was of great importance and of general use. From the 17th Century its impress has been affixed to documents, in place of, or in addition to, a signature. The Japanese has borrowed, as were many others, from China at a remote period, and, as you know, the Japanese has been indebted to their Celestial neighbours for instruction in many arts; and they are endeavouring to return the compliment by teaching the Chinese the art of modern warfare. The original seal boxes or *Inro* ("In" meaning seal, and "ro," case, were square, and frequently took the form of a nest of boxes of from two to five divisions, and generally of carved lacquer about 3½ inches square. In this box was kept the seal or seals and also a pad for stamping the impression. I am travelling a minute on the sea-box as from it we obtain the familiar word *Inro*. In this early period another receptacle for medicine was also used, called *Yakurō* (*Yaku* meaning medicine); this was usually shaped like a covered bowl and with the seal box formed part of the decorative arrangement in the *Tokono-ma*. The *Tokono-ma* is a raised recess reserved for conventional decoration, and is found in every apartment. It began to be used in the time of the Ashikaga Shoguns in the fifteenth century. The early seal boxes were square, but the *Kōbun* (a monthly art magazine which is published in Tokio) quotes an old book, written by Sōtatsu and Nōami, painters and critics of fine art, in the year 1476, containing drawings of various seal boxes (*Inro*) which show that not only square but also round boxes were then used. In fact these early boxes, used for seals and placed with objects in the *Tokono-ma*, were the appeal to the eye because these shapes were adopted; and the majority of the boxes of the Edo period, 1603—1868, the use of the *Hi-uchi-bukuro* and the *Yakurō* was gradually discontinued, and the portable medicine box called *Inro* came into vogue. It was not until 1603, however, that there is any record of *Inro* being worn suspended by a cord from the waist. The earliest information we obtain about date from early in the seventeenth century is from the *Kōbun* and from the *Kōbun* we have examples here of *Inro* of this period—many have an enameled surface or metal (generally silver), dragons and other mythical subjects on lacquer. These *Inro* are rarely signed, but Moriya is signed Kizo, and dated 1646. This signature is engraved on the lacquer, and is found in a book published 1878, the *Kōgō Shiryō* (a handbook of Japanese

In 783

In 653.

In 784

In 166

In 455

In 688.

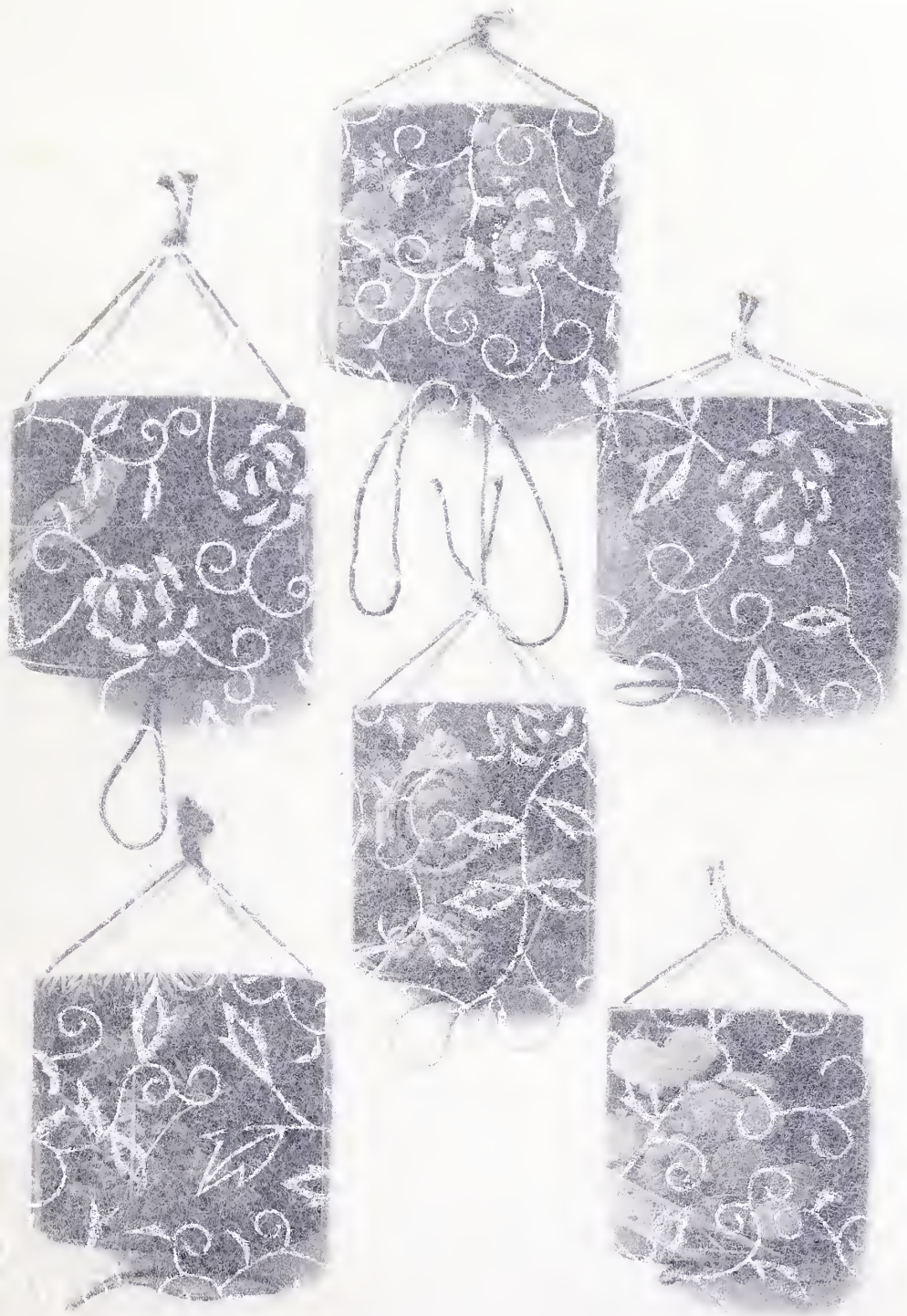


industries) that about the year 1640 Seki Sōchō, of Kioto, signed his name on his work in lacquer, prior to this, signatures were invariably engraved, as Kizō engraves his name here. Number 959, signed by Igarashi Dōho, also was undoubtedly made very early in the seventeenth century. Other kinds of lacquer were also used, and there are specimens in the collection in Suri-hagashi, or rubbed lacquer; this consists of a coat of red lacquer on black, in places the red is rubbed down exposing the under layer of black—also in Raden—an inlay of awabi shell and gold, and in 224 we have a combination of the two on a nashiji or aventurine ground. Later (although the majority of Inro were made in lacquer) we find other materials employed, various metals, faïence and porcelain, carved wood, ivory, and a fungus called by the Japanese Reishi (sacred fungus), and often spoken of as Saru no koshi-kake (monkey's chair), also shagreen made of fish skin, occasionally the bark of trees, and (but rarely) rock crystal and agate. Sometimes the Inro itself is in silver or other metal and the outer case in lacquer or *vice versa*. The Inro was worn suspended by a silken cord from the obi or sash, and, to prevent it slipping through the girdle there is attached to the cord a toggle called a Netsuké. The earliest Netsuké of which we can find any description were small gourds dried, sometimes lacquered; later, other materials were used, wood, ivory, rock crystal, agate, onyx, cloisonné enamel, metal, nuts and other substances elaborately carved. Many netsuké are gems of art work delighting everyone. At the sides of the Inro are holes as guides for the cord, occasionally the guides are in silver, attached to the lacquer. Between the Inro and the netsuké is a bead called ojimé, which gathers both cords together, and can be moved either way; these little objects, these ojimé, are often exquisite examples of great works on a small scale. With the Inro was often worn in the girdle a pouch called Kinchaku for carrying seals, keys and money; and also the Tabako-iré, a pouch, as its name denotes, for carrying tobacco, which was introduced about 1680. A wallet was used early in the eighteenth century, carried in the folds of the kimono, or dress—the Inro and kinchaku then became less fashionable, and the Inro was less frequently worn except as a decorative appendage on occasions of state and ceremony. It is fortunate for collectors that this change took place, as with such hard usage as is indicated by the condition of many of the early Inro, the valuable examples of the great lacquerers would have lost their rare artistic beauty.

Lacquer was preferred for Inro as it preserves the drugs kept in the Inro from drying up. On some examples, the finish and make are so perfect that it is difficult to see the divisions without separating them. Thus a writer in the *Shōken Kishō* says, "In verifying the best work of the Kajikawa, the Koma and other great artists, note how each section fits." These masters were careful to lacquer only on the best work. The partitions do indeed fit with such marvellous accuracy that the line of division does not show till the sections are drawn apart, and the sections are interchangeable. The celebrated Inro makers of the seventeenth and eighteenth centuries were fond of copying works of painters, and often acknowledged their debt by inscribing on the Inro the name of the artist to whom they owed the design, and so in a collection of Inro we have illustrations of the history, mythology and folk-lore of Japan rendered with beautiful harmony of colour and wonderful profusion of detail. The process of lacquering is not for me to dwell upon; it has been treated thoroughly by Quin and others, and anyone interested in the subject will find a capital paper in the Transactions of the Asiatic Society of Japan, vol. 9. I also commend to you my friend Mr. Gilbertson's article in the catalogue of the Exhibition held last February at the Burlington Arts Club. But whilst considering the decoration of the Inro I must mention some of the different kinds of lacquering. I spoke of carved lacquer as being used for the early seal boxes. Of carved lacquers there are Tsuishu, or carved red lacquer, Tsui-koku, or carved black lacquer, and Guri, which consists of successive layers of different colours; through these are carved channels of a V shape, which describe patterns of curves and scrolls, and serve to show the different layers of which the lacquer is composed. Chinkinbori is lacquer on which a design is engraved, generally with a rat's tooth, and into the lines thus produced gold is rubbed. Some Inro, again, have the lacquer inlaid in different shades or colours. The ground work of many is in avanturine (in Japanese nashiji,

meaning "ground like a pear rind"); this is produced by gold finely dusted on to the lacquer. On others the gold is inlaid in small fragments and called *giobu*, after the name of the first to use this decoration. There is also *Hiramakiyé*, where the ornamentation is slightly raised in gold above the ground, and *Takamakiyé* where the design is in bold relief. *Togidashi* is polished or rubbed lacquer, with the design without outline and often in various colours, a very delicate process, producing in the hands of *Shunsho*, or one of the *Kōma*, a lovely effect. There are many other kinds of lacquer, but I do not wish to weary you with a subject sufficient in itself for several papers. In a book dated 1688, called "*Shin-Choja-Kio*," we find an interesting passage. A writer, after speaking of the flourishing condition of *Tsuruga*, a town in the province of *Echizen*, alludes to the lawlessness of the inhabitants, and says; "It is not wise to carry inro in the streets, as many thieves are wandering about."

I have already spoken of the first lacquerers of inro, and called your attention to certain examples. After these came a school of impressionists, commencing with *Koyetsu*, who was born in 1558 and began to follow the art of lacquering about 1587. No. 525, a pier of a bridge, is signed, which is very unusual in the work of *Koyetsu*; this subject was frequently used by his pupils *Soyetsu* and others. No. 737 is by *Soyetsu*, his pupil who, I think, excelled his master: it is signed in full, *Tsuchida Soyetsu*, and inscribed as being made in his 81st year. An owl is perched on a hoe, the agricultural implement in use to-day with which most of the farm cultivation seems to be done. *Awabi* shell and lead are inlaid, and gold lacquer used on a black ground. No. 738, geese flying, has a similar inlay on a ground of black lacquer. We now come to the most celebrated impressionist of the 17th century, *Ogata Korin*, celebrated both as painter and lacquerer. As a maker of inro he cannot be seen to advantage, to be appreciated he should be studied in his larger works, notably his writing and perfume boxes; on these objects we find him at his best. No. 145 is one of his pieces, but on inro his designs often are far too rude and conventional; this is a court carriage inlaid in shell and lead on a ground of gold. Some subjects are almost unintelligible. No. 148 has storks in lead and mother of pearl on a ground of rich gold of a beautiful colour: *Korin* was celebrated for this ground, and we find in it specks of gold enhancing the richness. *Korin* adopted the best methods of *Soyetsu* and varied his inlay, as in this example, by placing the shell in high relief, and often formed the object in one piece instead of placing small pieces vertically, as did *Koyetsu* and *Soyetsu*. Works are frequently signed *Korin* which are palpable forgeries, his style rendering bad imitations easy, just as some of our western painters produce daubs and call their work impressionist to hide the fact that they cannot either draw or paint, half-taught and often idle craftsmen who follow the coarser and uglier forms of art, affecting to disdain the studies they do not themselves practise. No. 726 is a shell inlay of young fern fronds (used by the Japanese as a vegetable). *Korin's* paintings and lacquer are highly prized by the Japanese, and many have a true artistic feeling, whilst others are eccentricities more curious than faithful or beautiful. No. 462 is by *Ritsuo* who studied under *Korin*, a very clever and original artist, born in 1663. He was also a celebrated potter learning the art from *Korin's* brother *Kenzan*, and was very fond of inlaying his lacquer work with pottery. The chrysanthemums on this inro are in pottery inlaid on black lacquer. He was also a celebrated painter, carver and worker in metal. No. 746 shows the jolly god of contentment, *Hotei*, also in pottery on lacquer. A badger was a very favourite subject with *Ritsuo* and his followers, treated in No. 919 by *Ritsuō*, and No. 64 by a late follower of his, *Kwōzan*, who produced some excellent work. No. 345 is a fine and unusual piece; the inro has an outer case, it is made of cherry bark and decorated with autumn flowers and insects inlaid in shell and gold lacquer. *Daruma*, a saintly old priest, is represented on No. 422; he prayed in a temple incessantly for nine years, neither moving nor speaking, and after his devotion on trying to rise, he found (naturally I think) his legs useless. On No. 226 are some of the utensils for the tea ceremony, inlaid with ivory and decorated in colours. The risers of this inro are in *chinkinbori* engraved in gold you will not see this on the inro itself, it is by *Yosei*, a contemporary of *Ritsuō*. No. 427 is by a pupil of *Ritsuo*, *Hanza*;



I have already spoken of the first lacquerers of inro, and called your attention to certain examples. After these came a school of impressionists, commencing with Koyetsu, who was born in 1558 and began to follow the art of lacquering about 1587. No. 525, a pier of a bridge, is signed, which is very unusual in the work of Koyetsu; his subject was frequently used by his pupils Soyetsu and others. No. 721 is by Soyetsu himself, and who, I think, excelled his master: it is signed in full, Tsuchida Soyetsu, and inscribed as being made in his 81st year. An owl is perched on a tree; the agricultural implement in use to dig with with respect to the farm cultivation seems to be done. A wild shell and lead are inlaid and gold lacquer used on black ground. No. 738, geese flying, has a similar inlay on a ground of black lacquer. We now come to the most celebrated impressionist of the 17th century, Ogata Kōrin, celebrated both as painter and lacquerer. As a maker of inro he cannot be seen to advantage, to be appreciated he should be studied in his larger works, notably his writing and perfume boxes; in these objects we find him at his best. No. 145 is one of his pieces, but on inro his designs often depart far from the rule and convention; this is a court carriage inlaid in shell and lead on a ground of gold. Some subjects are almost unintelligible. No. 148 has storks in lead and mother of pearl on a ground of gold of a beautiful colour. Korin was celebrated for this ground, and we find in it specks of gold enhancing the richness. Korin adopted the best methods of Soyetsu and varied his inlay, as in this example, by placing the shell in high relief, and often formed the object in one piece instead of placing small pieces vertically, as did Koyetsu and Soyetsu. Works are frequently signed Korin which are palpable forgeries, his style rendering bad imitations easy, just as some of our western painters produce bad and call their work impressionist to hide the fact that they cannot either draw or paint, half-taught and ignorant craftsmen who follow the coarser and uglier forms of art, affecting to disdain the studies they do not understand or practise. No. 723 is a shell inlay of young fern fronds (used by the Japanese as a symbol of life). Korin's writings and lacquer are highly prized by the Japanese, and many have a true artistic feeling, although his eccentricities more caricous than faithful or beautiful. No. 462 is by Ritsuo who was one of the most clever and original artists, born in 1663. He was also a celebrated potter, and made a great number of other things, and was very fond of inlaying his lacquer work with pottery. He represented a crane on inro, and in pottery inlaid on black lacquer. He was also a celebrated painter, and his work in metal. His inro shows the fully god of contentment, Hotei, also in pottery on lacquer. His subjects were, however, a subject with him, and his followers, treated in No. 919 by Ritsuo, and in No. 344, a fine example of his, Kōrin, who produced some excellent work. No. 345 is a fine and unusual example of a lacquer inro case with a ground of black lacquer and decorated with autumn flowers and insects inlaid in shell and mother of pearl. A saintly old man is represented on No. 422, he prayed in a temple incessantly for his poor mother, and was not speaking, and after his devotion on trying to die, he found (naturally I think) his mother dead. On No. 307 are some of the utensils for the tea ceremony, inlaid with ivory and decorated in black. The discs of the urn are in chinkinbori engraved in gold, you will notice this on the inro itself. It is by Kōrin, a contemporary of Korin. No. 427 is by a pupil of Ritsuo, Hanzan

In. 667



In 707



In. 705



In 706



In 781



In 698

these coins wonderfully reproduce in lacquer the appearance of the originals in metal. The risers of his inro are generally in chinkinbori. An eminent lacquerer whom I cannot pass over is Shiomi Masanari, or Masazané, as some translators have it. He flourished at the end of the 17th century, and produced very fine work in polished togidashi. No. 675 is an example of togidashi lacquer by Shunsho, an eminent family of lacquerers, the first was Yamamoto Shunsho, the author of this piece, who died in 1682, and the family continued as masters in this beautiful process into our own time, as I have some fine work I bought through my collector in Japan of a late 19th century Shunsho. The delicate process of togidashi lacquer so beautifully rendered by the Shunsho, and the Koma, is nowhere clearly described and all I can tell you I understand is, that according to the thickness of the layer of lacquer over the gold or colour the gradation of tone is produced, and by rubbing down and polishing afterwards the most lovely effect is obtained. We now come to the family of lacquerers that are my especial favourites—the Koma. An example is in the collection of the first Koma, Kiui, who was lacquerer to the great Tokugawa Shogun Iyemitsu, and died in 1663. His son and pupil, Koma Kiuhaku, really founded the Koma school, and this family have produced splendid work down to our own time. You will find most of the linings of their inro are in red, gold, or both combined. Quin gives the date of Kiuhaku as 1624-1643; this could not be the first Kiuhaku, for he was lacquerer to Tsunayoshi, who was Shogun 1681-1708, or forty years after Quin says that he died, his death really occurring in 1715. No. 190 is a lovely specimen of Kiuhaku's work in white lacquer on a ground of black. The subject of No. 696 is Kanzan and Jittoku, from a drawing by Hanabusa Itcho, early in the 18th century, also by Koma Kiuhaku.

No. 778 is by the same master in another style, encrusted in shell with gold lacquer. The family continued to be lacquerers to the Shoguns, but on inro after Kiuhaku I find no Koma before Kioriu, a pupil of the fifth Koma, who worked in Yeddo (now Tokio) in 1772. Then came Koma Kwansai, a lacquerer of the first merit, and the master of Zeshin who was the best of the 19th century lacquerers; Zeshin died in 1891 at the age of 84. Then followed Koma Yasutada, and I think his work in lacquer is unsurpassed. No. 667 is in togidashi, *i.e.*, flat lacquer, rubbed and polished. No. 637 is one of the most refined and delicate works I have, it is not signed but I think it is by one of the Koma. It has an outer case of fine giobu work (inlay of small squares of gold). We now come to another celebrated family the Kajikawa, founded by Kajikawa Kiujiro about 1680, which continued late into our century. Although they were court lacquerers, our information concerning them is only meagre, whilst their works are very numerous, for they will be probably represented even in a small collection—these are Kajikawa Hisataka, Takafusa, Hidetaka and others. The Kajikawa are noted for their beautiful work particularly in the linings of the Inro, which are generally in nashiji, and at times in a nashiji flecked with pieces of gold leaf of irregular shapes, crumpled up and imbedded in a transparent reddish lacquer, the colour of the gold varying according to the depth of lacquer with which it is covered. Mr. Gilbertson thinks, and I entirely agree with him, that this must be the giobu nashiji mentioned in the “Shoken Kishō” as that for which the Kajikawa were famous. (The Shoken Kishō was a publication of the last century on art work, treating principally of sword furniture.) No. 74 is a signed and evidently a very early Kajikawa, with the cord guides in silver. No. 90 has Primula in gold and silver lacquer, a good example of the aristocratic inro. On No. 465 is a cock in white and silver lacquer, with an inlay of shell and gold lacquer on a rich brown ground. No. 222 is after a design by Hogen Yeisen, a painter of the last century, the flowers are in ivory. The geese on No. 685 are inlaid in shell and lacquered in gold and colours, after a design made by Kosen, one of the Kano painters.

No. 692 is decorated with Chrysanthemums and signed Hisataka. Many works of an inferior order bear the name of Kajikawa but of poor work, purporting to be by the Koma, I have seen but little that was not palpably forgeries. Some large unsigned inro I have seen are undoubtedly I think by the Kajikawa, and very fine work, made probably for some of the great Daimio. No. 636 is the

work of Yamada Toyoyoshi, a clever artist of the last century, the background is in togidashi (flat polished lacquer).

No. 700 is interesting, as the metal work is by Joi, a celebrated sword guard worker of the last century, but we occasionally find his work encrusted on lacquer inro. No. 377 is an example of a most excellent artist of the 18th century, Jokasai, one of the Kajikawa school; he frequently employed metals in relief on nashiji lacquer. The skilful worker Yōyūsai brings us into this century. The subject treated in No. 577 is the Takarabuné, ship of good fortune.

No. 70 is by Kakosai, another master of the Kajikawa school (Jō and Uba, the genii of peace and happiness). This artist frequently worked with Shibayama, who carved in ivory the minute faces and hands that Kakosai mounted in lacquer. He used a seal similar to one of the Kajikawa.

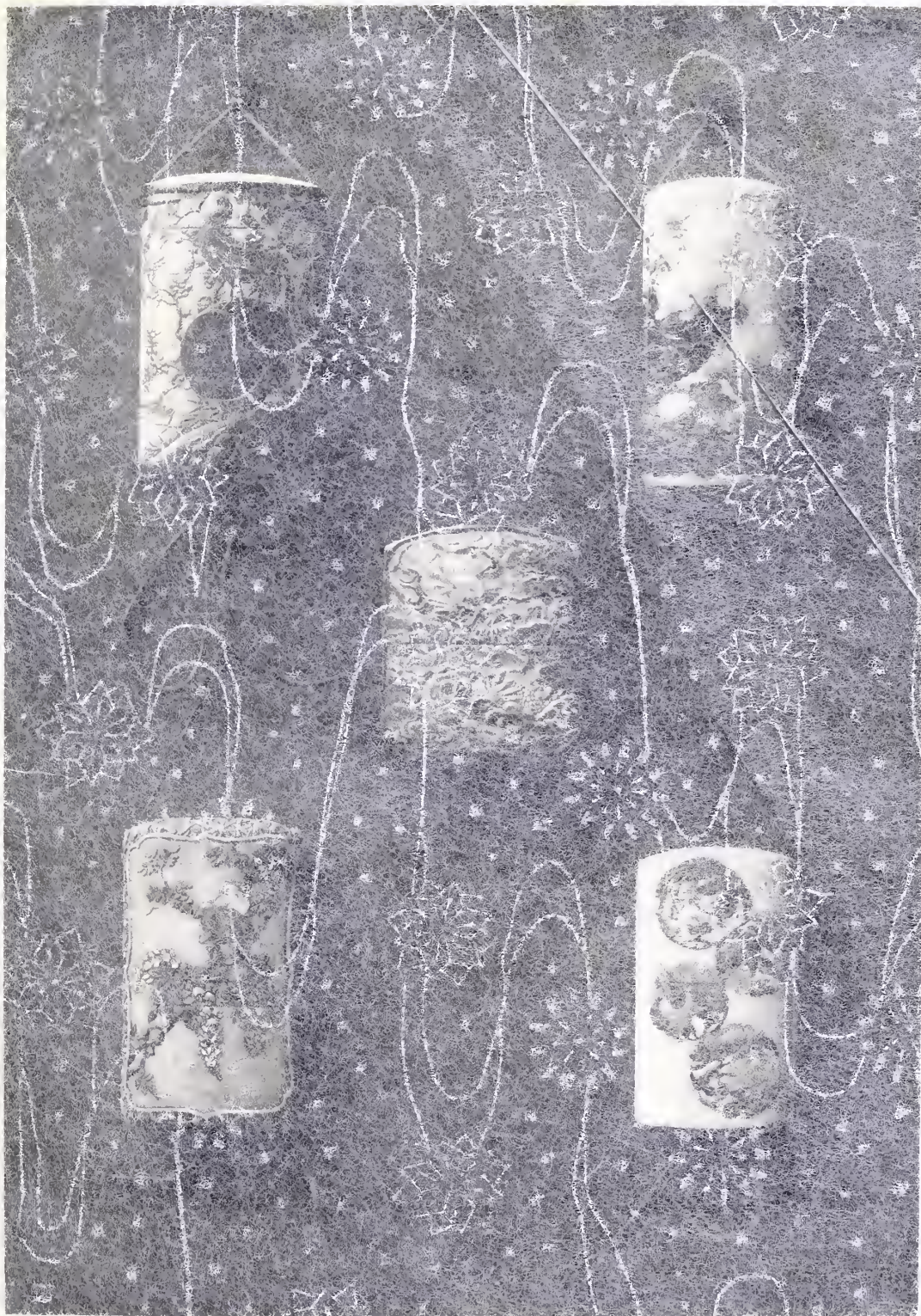
No. 884 is by Tatsuki Kokio. His inro are often large and of unusual shapes. This one of Saigio the wandering priest is signed and inscribed as made when he was 83 years old. No. 96, with dragon in low relief on a ground to imitate stone, is by the same artist. I mention No. 513 as an example of cloisonné enamel by a celebrated family called Hirata, these enamels are inlaid on lacquer of gold by Sekigawa. No. 268 is a fine example of minute metal work encrusted on nashiji lacquer; it is signed Seiryuken, but I know nothing of the artist. This inro delayed me in Osaka some time, for it was the treasured possession of a man whose idea of its value was far apart from mine, and we had great difficulty in reconciling them. No. 286, illustrates carved lacquer in both Tsuishu, carved red; and Tsuikoku, carved black. You will remember I spoke of the early seal boxes as being made in similar lacquer.

No. 848 is an example of very beautiful mosaic work called Raden, which was applied to some of the earliest inro, as it is to the latest, this being a 19th century specimen. The inscription on No. 556 is Kotobuki, "long life," in awabi shell encrusted on wood elaborately carved in diapers, signed Yoshiaki in his 73rd year.

No. 115 is in polychrome Kioto pottery with the edges in lacquer and the risers in wood, made in the last century. No. 904 is in carved ivory with exquisite encrusted work of shell representing doves on a branch of wistaria; it is 19th century work, probably by one of the Shibayama family. No. 639 is quite a modern example, with a boar in silver by a metal worker named Jusan, admirably executed. Although this elaboration of inlay on late 19th century inro is scorned by classical collectors, some specimens should be included in every good collection, as they are marvels of exquisite jewel work with their inlay of various metals, tinted awabi shell, coral, malachite and tortoiseshell. Daikoku, god of riches, is depicted on No. 560 with his rice bales, but accompanied by rats, reminding us that riches pass as quickly as rice is consumed by rats.

I have often thought that the artist artisan of Japan is unconsciously a true disciple of Ruskin, he well knows the grace and preciousness of simple adornment, and his works are like leaves in nature, no two alike; seeming to follow our art critic's teaching when he says, "If the materials of ornament are noble they must be various, and repetition of parts is the sign of utterly bad, hopeless, and base work." The art worker of Japan goes to nature and carefully studies the lovely colours there unspoiled, always refined and beautiful, and let us hope the commercial spirit will not debase those true principles of decorative art which our friends in Japan know so well.

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619.

151.

904

41



NETSUKÉ.

A NETSUKÉ is the toggle or button attached by a silk cord to the Inro or tobacco pouch, preventing it from slipping through the girdle. It is easily distinguished from the Okimono or small carving, by the presence of two holes for the passage of the cord, although not infrequently, a loop of some kind is devised in designing the netsuké, which answers the same purpose. Netsuké have always been more attractive to, and more easily comprehended by, the general public, than some other classes of Japanese art work, for many of the specimens of lacquer, pottery, and metal work, require a certain amount of technical knowledge to understand and appreciate them, whereas few people are indifferent to the exquisitely finished details of netsuké, or to the quaint and peculiar mode of treating their subjects. To those who possess a certain amount of knowledge of Japanese history, folk-lore, &c., the interest is enormously increased, for nearly every piece represents some well known incident, or has a symbolical meaning. But to those who bring in addition, even a moderate amount of artistic knowledge, to the examination of a collection of netsuké, a most interesting field of study is open.

Ivory netsuké have been the most popular, and naturally so, for they can be fairly well observed in the glass case of a museum or in a shop window, whereas a wooden netsuké must be handled and closely examined, before its merits or details can be adequately noted. But the wooden netsuké as a rule is the most valuable, both as a work of art, and as an example of the style of a given master. It will be readily understood that, in carving *wood*, there is much greater freedom of hand for the particular touch of the master than in *ivory*. With the latter material you cannot deal freely and boldly, it is almost like the difference to a sculptor, between working in clay and in marble. Nevertheless, among the men who worked both in wood and in ivory, some produced ivory netsuké having nearly every quality to be found in those of wood.

The Japanese carver seems to possess in the highest degree the facility of rendering those minute undulations and irregularities of surface which convey the idea of flexibility to the most unyielding material, and that, without in any way compromising the outline, even in delicate curves. But from a very early period wood carving seems to have been a speciality of the Japanese, acquired from the Chinese or Coreans, No one can look at the early Buddhist statues preserved in some of the temples, and dating, many of them, from the 10th and 11th centuries, without being struck, not only by the skill and vigour of their execution, but by the anatomical knowledge they display. It is from the Butsushi, or sculptors of these sacred statues, that the netsuké carvers are indirectly derived through the carvers of ornaments for the temples, who ranked only as carpenters.

The Japanese, like the old Italian and German artists, seems to have dealt with every branch of art, being painter, sculptor, and founder; designing, and carrying out his design. Painting being however looked upon as the highest branch of art, eminent artists as a rule confined themselves to furnishing the design, the carver merely embodying their ideas. In the case of netsuké for instance, he would give from four to six different views of the object, including those from the ends, and we must remember that a Japanese drawing contained no shadows. It was for the carver to supply the modelling and texture of the surface, and it is in this that we recognise the great merit of the higher class of netsuké carvers. Compare,

for instance the ears and paws of a rat by Ikkwan (No. 515), with those by an inferior artist, who may even be his equal in technical skill.

One of the difficulties with which a collector has to contend arises from the fact that many carvers with great technical skill, could profit sufficiently by the modelling of more eminent men, to copy their work and style so nearly, as to make it difficult to decide whether a signed piece is a forgery or no. Hence the utility of a study of signatures, although their comparison is a difficult task for any one but a Japanese, or one familiar with Japanese caligraphy. The safest guide after all is the quality of the work, and the characteristics of the more eminent masters are not more difficult to recognise than those of a painter or lacquerer.

In rendering animals and objects of natural history, the Japanese netsuké carvers are unsurpassed. Who ever comprehended and reproduced the attitudes and expressions of monkeys and rats like Ikkwan, Masaichi and others? One reads what is passing in the minds of the animals. The best netsuké carvers have also a surprising faculty for rendering texture, both by surface treatment, and by the modelling of drapery. It is sometimes difficult to decide without close examination, whether a nut or a seed is real or carved, even in ivory, which is coloured to imitate nature with great accuracy. Although in some of their small figures of Sennin, &c., there are reminiscences of the Butsushi, or sacred image carver, the comic element enters largely into the subjects of the netsuké; and the seven gods of Good Fortune Raiden and Futen the thunder and wind gods; and Shōki the suppressor of demons, are treated with scant reverence.

They contrive to put into the heads of frogs and tortoises, as well as into the small faces of human beings, an amazing amount of expression, and it is rare to find a netsuké in which the story is not told in the most intelligible manner, and with great skill. It is not easy to select from the many excellent netsuké makers, the most eminent ones, their styles and mode of treatment being so varied. Still more difficult is it to indicate their characteristics in words; it is only by inspection and comparison that the differences become intelligible. One easily recognises the recumbent oxen of Tomotada (No. 595), but his other animals are equally good. In number 447 it is tolerably easy to detect one of Toyomasa's open work dragons, they are frequently represented as issuing from Handaka Sonja's bowl, but his solid netsuké also are excellent, although in quite a different style. The melons, &c., of Ikkwan are as characteristic in treatment as his rats, and Masanao, best known by his figures, not only has a wide range of subjects, but was as successful in ivory as in wood.

Tortoises and frogs are favourite subjects with several carvers. Giokumin especially treating the former with great skill, while Masanao, Kokei, and others, were equally successful with frogs. Kokei frequently placed them on an old straw sandal very cleverly rendered. His quadrupeds were equally good, see for instance the goats No. 539, 540 and 541. I have spoken elsewhere of the skill with which the netsuké carvers rendered textures. Todatoshi's snail (No. 566) is a good example. The boys by Hōjitsu and Hōzan, are remarkable for the ethnological truth of their heads and faces, and Miwa, the most celebrated of the netsuké carvers, is characterised by great freedom and largeness of treatment, and by absence of minute detail. Compare No. 621, Omori Hikoshichi: 646, Shōki, and 674 Raiden: it will at once be seen that the styles are different, the first being much more elaborate. A more modern Miwa is very skilful in his wooden netsuké combined with ivory, but the information available respecting the Miwa is excessively meagre. But his signature is often forged, and it requires considerable skill and experience to distinguish the works of other members of his family and school from his. The coloured netsuké of Shūzan in like manner are often imitated, Kurobei having no scruples as to putting Shūzan's name to his work. Most of the above named worked chiefly in wood, but the list of eminent makers in ivory netsuké is not less long, more especially as it includes artists eminent in both materials. But in ivory, the work of Riumin, Masaichi, Hōjitsu, Hōzan, and many others, leaves little to be desired, and the skulls by Giokuzan Asahi are perhaps superior to anything of the kind that has been executed elsewhere.

In my opinion, netsuké carving was at its highest point of excellence in the eighteenth and the early part of the nineteenth centuries. We lose gradually, it is true, that largeness of treatment which characterised some of the early masters, but as a compensation we get greater truth of detail, and a closer observance of nature. This however degenerated into making minuteness of detail the dominant object, until it ceased to be art, and became merely an example of perfect manual skill. As the nineteenth century advanced, a love for mere *tours de force* was added, and netsuké were produced, quite unfitted for their nominal purpose, but almost marvellous example of delicate and skilful workmanship. They were perhaps not altogether out of place, but are only curios, not the productions of artists.

Netsuké were made of almost every material, and in a great variety of forms, often supplying us with interesting specimens of lacquer work, incrustation and enamelling. No. 340 is a figure of Daruma, the dress black, but made of nine layers of lacquer of different colours, and one of gold leaf. These are shaved off in places, so as to show, in irregular concentric lines, the various layers, like the Tsugaru lacquer or the mokumé bronzes. No. 468 imitates so exactly a large stick of "sumi" (Indian ink) that one would naturally take it up and try to use it. It is of black lacquer. No. 415 is an egg shaped iron box, containing a small flint gun lock for striking a light, the stud which acts as a trigger being outside. No. 449 is a charming little elephant in porcelain, by Kenya, the housings having small pearls inlaid. It stands on a plinth of jet with pearls inlaid, and has an ojime, or slide, also of porcelain, an elephant curled into a globular shape. Porcelain netsuké are frequently met with, No. 308, Uzume, being also by Kenya, and Nos. 310 and 455 by Teiji, the latter being a well known subject, Raiden looking through the clouds; the former, an Oni looking at himself in a mirror. No. 456, two puppies in Hirado porcelain. Masaichi's figures, with his signature stamped upon them, are frequently met with in porcelain. The Kagami-buta* are buttons of metal, with a shank at the back, forming a lid on circular hollow mounts of ivory or wood, having a hole at the back through which the Inrō cord, fastened to the metallic shank, passes. These often bear the names of celebrated engravers and chasers. No. 156 is of gold, with figures in relief of two warriors hunting, admirably chased, by Motonobu. No. 543, by Riumin, is of silver, with blind women crossing a stream, in gold. No. 104 is engraved by Chōmin, and represents Jurōjin; No. 103 is Shōki, engraved on silver by Shūroku.

The Manju netsuké, so called from the rice cakes (manju) of the same form, are of ivory, solid or pierced, or of wood or ivory lacquered. They are often made in two halves, hollow, the cord passing through a hole in the back, and attached to a shank in the upper half. Not infrequently the carved and pierced ones have chasings of gold or silver inserted in their upper face. No. 198 is an unusually large example of these pierced manju, representing the tiger in a storm, his enemy the Dragon being admirably represented in silver on the upper face; it is by Mitsuhiro. No. 264 has a group of flowers in gold, by Kiōmin; 268 is only a disc of ivory, but the face has a silver peacock enamelled, fastened by a shank to the other side. Many of the lacquered Manju and netsuké bear the names of eminent masters. No. 328 is by Tansō after Kwōrin; 319, shells and seaweed by Zeshin; 276, shells and seaweed by Chohei; 325, a leaf in gold lacquer, with a coral berry, by Kajikawa; 309 is hollowed out, and in the cavity are a hawk's bell and the remains of a stick of Sumi (Indian ink).

It is very probable that the production of netsuké and small okimono for exportation will still exercise the skill and ingenuity of Japanese carvers, but the fine old specimens, those in wood especially, become more and more rare and costly. It is much to be regretted that so few examples are accessible to students in our museums, for there is much to be learned from them; the only collection I know of is that of Sir A. W. Franks in the British Museum.

E. GILBERTSON.

* Kagami, mirror; buta, lid.

	Century.
1. Wood, lacquered and gilt. A basket of flowers,	18
2. Wood. Hat for the Nō dance,	18
3. Wood. Mokugio (temple gong), ... signed Riukei,	19
4. Wood, partly lacquered in gold. Emblems of the Household gods, ... signed Minkō,	18
5. Lacquer. Guri of twelve layers,	18
6. Ivory. Rats on a hand brush,	17
7. Ivory. Two birds on the branch of a tree,	17
8. Ivory. Group of fish, ... signed Ippō,	19
9. Ivory. Boy fastening with a cord the claws of a crab, ... signed Riōmin,	19
10. Ivory. Mandarin duck, ... signed Kwanshi,	18
11. Ivory. Puppies playing with a shell,	19
12. Wood. A Chinese boat,	18
13. Fruit Stone. Boat ; finely perforated work,	19
14. Ivory. Chinese ship, ... signed Ikkwōsai,	18
15. Ivory. Takarabuné (ship of good fortune), inscribed Yedo, and first carver in the world,	19
16. Wood. Chinese boat, ... signed Kagétoshi,	18
17. Ivory. Puppies playing with an old hat,	19
18. Ivory. Group of fish, ... signed Giokusai,	18
19. Ivory. Man carrying a large conch shell, on which are Tengu pulling at a cord, signed Shōmin,	19
20. Ivory. Sweetmeat hawker, blowing bubbles of confectionery,	18
21. Wood. Uzumé, ... signed Sanshō,	19
22. Wood. The god of Thunder, ... signed Banriusai,	18
23. Wood. Handaka Sonja and the dragon (decorated in colours), ... signed Shūzan (<i>forged</i>),	—
24. Wood. A skeleton beating a priest's gong, ... signed Tomotsugu,	18
25. Wood. A bird cage containing a bird, ... signed Kagétoshi,	18
26. Wood lacquered. A figure wearing a mask,	19
27. Wood. In the shape of a Mandarin orange, enclosing two figures playing go, signed Tadahidé,	18
28. Wood lacquered. A persimmon fruit, with tendril in coral and lead,	18
29. Wood. Boy with a mask, ... signed Kansui,	18
30. Wood. Tengu emerging from egg, ... signed Masanao,	18
31. Wood and Ivory. Fungus,	19
32. Ivory. Figure of Uzumé on a stand, ... signed Masatsugu,	19
33. Ivory. A charm bag with a netsuké (a mask), .. signed Masanao,	18
34. Ivory. Tobacco-iré, with a monkey for the netsuké, ... signed Masanao,	18
35. Ivory. Various vegetables,	18
36. Ivory. Uzumé in a corn basket, ... signed Giokkwo,	18
37. Ivory. Rats on a basket,	18



NETSUKÉ.

Century.

1.	Wood, lacquered and gilt. A basket of flowers,	18
2.	Wood. Bird with No dance,	18
3.	Wood. Mōkugio (temple gong),	signed Rinkei, 19
4.	Wood partly lacquered in gold. Emblems of the Household gods,	signed Minkō, 18
5.	Lacquered. Gilt of twelve layers,	18
6.	Ivory. Rats on a hand brush,	17
7.	Ivory. Two birds on the branch of a tree,	17
8.	Ivory. Group of fish,	signed Ippō, 19
9.	Ivory. Boy fastening with a cord the claws of a crab,	signed Riōnin, 19
10.	Ivory. Mandarin duck,	signed Kwanshi, 18
11.	Ivory. Puppies playing with a shell,	19
12.	Wood. A Chinese boat,	18
13.	Fruit Stone. Boat: finely perforated work,	19
14.	Ivory. Chinese ship,	signed Ikhwōsai, 18
15.	Ivory. Takarabané (ship of good fortune), inscribed Yedo, and first carver in the world,	18
16.	Wood. Chinese boat,	signed Kagétoshi, 18
17.	Ivory. Puppies playing with an old hat,	19
18.	Ivory. Group of fish,	signed Giokusai, 18
19.	Ivory. Man carrying a large conch shell, on which are Tengu pulling at a cord,	signed Shōmin, 19
20.	Ivory. Sweetmeat hawker, blowing bubbles of confectionery,	signed Tomochika, 18
21.	Wood. Uzumé,	signed Sanshō, 18
22.	Wood. The god of Thunder,	signed Banriusai, 18
23.	Wood. Handaka Sonja and the dragon (decorated in colours),	signed Shūzan (forged), —
24.	Wood. A skeleton beading a priest's gong,	signed Tomotsugu, 18
25.	Wood. A bird cage containing a bird,	signed Kagétoshi, 18
26.	Wood lacquered. A figure wearing a mask,	18
27.	Wood. In the shape of a Mandarin orange, enclosing two figures playing go,	signed Tadahidō, 18
28.	Wood lacquered. A persimmon fruit, with tendrils in coral and lead,	18
29.	Wood. Boy with a mask,	signed Kansui, 18
30.	Wood. A figure emerging from egg,	signed Masanao, 18
31.	Wood and ivory. Gongs,	18
32.	Ivory. Figure of Uzu no on a stand,	18
33.	Ivory. A charm bag with a netted (a mask),	signed Masatsugu, 19
34.	Ivory. Tobacco irō with a monkey for the netsuké,	signed Masanao, 18
35.	Ivory. Various vegetables,	18
36.	Ivory. Uzume in a corn basket,	signed Giokkō, 18
37.	Ivory. Rats on a basket,	18

N 1510

N 151



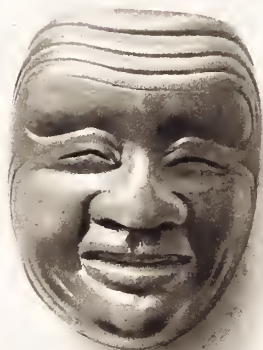
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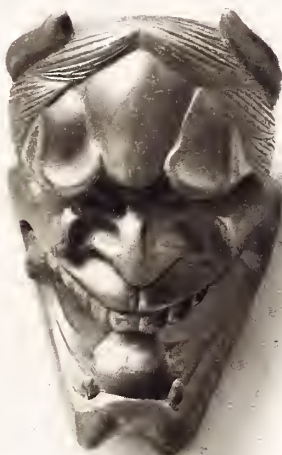
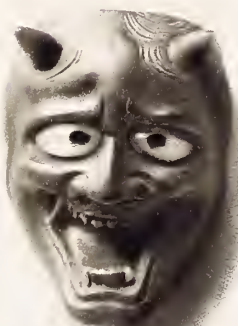
N 152



N 153



N 194



N 154



N 155

38. Ivory. A basket containing an arrangement of fish and fruit for the New Year (a rat helping himself) 18
39. Wood. A kappa (river monster) coming out of a shell, signed Masanao 18
40. Buckhorn. Snail on a fungus, signed Jugioku, 19
41. Wood lacquered and gilt. An awabi shell and fish, 18
42. Lacquer decorated with shells, seal Kwan, 17
43. Wood thinly lacquered. Shells, signed Tadakuni, 18
44. Wood. Shells, signed Sukesato, 18
45. Ivory. Shells, signed Dōrakusai, 18
46. Ivory. Celebrated bridges in Japan carved in shells and their names inscribed, signed Riuchin, seal Giokugasai, 19
47. Ivory. Awabi shell and leaf, signed Hidemasa, 18
48. Ivory. A scene by the sea shore, carved inside a shell and a poem on the shell in relief, signed Tomiharu, aged 62, and dated 1794, —
49. Wood. A Nō mask, signed Tomohisa, 18
50. Wood. Mask of Hannya, signed Demé Sukemitsu, 18
51. Wood. Mask inscribed "best of the world," signed Demé Sukemitsu, 18
52. Wood. Mask called Hiottoko, the mouth in a tubular form, signed Demé Sukemitsu, 18
53. Wood. Mask of Hiottoko, 18
54. Wood. Mask for Nō dance, 18
55. Wood. Mask of Uzumé, signed Shūzan, 17
56. Wood. Mask of Okina (old man), signed Tomotsuné, 18
57. Wood. Mask for Nō dance, signed Tadatoshi, 18
58. Wood. Mask of Uzumé, signed Hidemasa, 18
59. Wood. Mask for Nō dance, signed Keizan August 1831, —
60. Lacquer in red. Mask of Ōni, seal Riō, 18
61. Wood. Mask, signed Demé Sukemitsu, 18
62. Wood. Mask of Kijo, signed Demé, 17
63. Wood. Mask of a Dutchman, seal Haru, 18
64. Wood. Mask, with lower jaw moveable, signed Miwa, 17
65. Wood. Two Masks, 18
66. Wood. Mask of Okina, signed Demé Sukemitsu, 17
67. Wood. Seven Masks for Nō dance, 18
68. Wood. Mask of Uzumé, signed Shūzan, 17
69. Wood. Mask of Kijo, signed Yoshitsugu, 18
70. Wood. Mask of Hannya, signed Demé Takamitsu, 17
71. Wood. Mask of Okina, signed Kanamori, aged 64, 19
72. Wood. Mask of Hannya, signed Demé Takahisa, 17
73. Wood. Mask with one eye, signed Ringioku, 19
74. Wood. Mask of Uba (old woman), signed Hakudōsai, 18
75. Wood. Mask of Okina, inscribed "First under the heavens," signed Demé Sukemitsu, 17
76. Wood, with a Kashira in iron attached. Mask, —
77. Wood. Three Masks for Nō dance, 18
78. Ivory. Mask for Nō dance, signed Hōjitsu, 18
79. Ivory. Mask of Okina, signed Hōichi, 18

80. Ivory. Mask of Okina, signed *Tōki Hōgen*, 18
81. Ivory. Mask of Uzumé, signed *Riūmin*, 19
82. Ivory. Mask of Uzumé, signed *Riūmin*, 19
83. Ivory. Mask for dance, signed *Riuraku*, 18
84. Ivory. Mask of Fox, with moveable jaw, 18
85. Ivory. Mask (with moveable jaw) of Corean lion, signed *Tomotada*, 18
86. Ivory. Seven Masks, signed *Hōnnsai*, 18
87. Wood. Shells, signed *Tadayoshi*, 18
88. Wood. Octopus dressed in Kimono on a jar, representing Kiyohime on the bell,
signed *Hidemasa*, 18
89. Wood. Mask of Hiottoko, signed *Rinkei*, 19
90. Wood. Mask of Oni, signed *Masatsugu*, 18
91. Wood lacquered in gold, red and black. Mask of Kijo, signed *Keifūdō*, 18
92. Wood. Nine Masks, signed *Kigioku*, 18
93. Wood. Nine Masks, 18
94. Ivory. Eleven Masks, signed *Tomochika*, 18
95. Ivory. Eleven Masks, signed *Tomochika*, 18
96. Ivory. Group of twenty-one Masks, 19
97. Ivory. Nine Masks, 19
98. Ivory. Nine Masks, signed *Tadachika*, 18
99. Ivory. Eight Masks, signed *Tadachika*, 18
100. Ivory. Seven Masks, signed *Giokkwōsai*, 19
101. Manju. Ivory encrusted with a spray of Plum blossom, 19
102. Kagami buta. Ivory and Shibuichi. Chōriō and Kwōsekikō engraved. Inscribed with owners
name, "Hoshi," signed *Sōmin*, 19
103. Kagami buta. Ivory and silver. Shōki; engraved, signed *Shuraku*, 19
104. Kagami buta. Ivory and shibuichi, Jurōjin; engraved, signed *Chōmin*, 18
105. Kagami buta. Ivory and silver. Kingfisher on Lotus; engraved, 18
106. Kagami buta. Ivory and metals. Daikoku on an Ox; in relief and inlaid, signed *Seimin*, 19
107. Kagami buta. Ivory and metals. Jurōjin; in relief, signed *Mingioku*, 18
108. Manju. Ivory; incised and engraved. Asahina (a hero), on an island inhabited by dwarfs,
signed *Ono Rōmin*, 19
109. Kagami buta. Ivory and metals. The parents of Momotarō (little peachling); in relief, ... 19
110. Netsuké. Wood. A goat, signed *Kokei*, 18
111. Netsuké. Ivory. A Rat entrapped under an old hat by a fox, 19
112. Kagami buta. Ivory and metals. Treasures of the household gods; in relief and damascened, 18
113. Kagami buta. Ivory, silver, and enamel. Trefoil design; in relief, 19
114. Kagami buta. Ivory and silver. Peony flower; in relief and engraved, 18
115. Kagami buta. Ivory, gold and other metals. Benkei reading a Makémono; in relief and
engraved, 19
116. Kagami buta; gourd shape. Ivory and metals; inscribed with characters inlaid of the three
beauties of nature, "Moon on Mountain," "Snow in the Country," and "Flowers in Rain," 18
117. Kagami buta. Ivory and Shibuichi. Children wrestling; engraved, signed *Shūmin*, 18
118. Kagami buta. Buckhorn, carved with leaves, the centre silver, a Corean lion; in relief,
signed *Kikugawa*, 18

119. Kagami buta. Ivory and metals. Hōwō bird and Kiri tree; pierced work, ... 19
120. Kagami buta. Horn, carved and perforated, the centre in various metals; a Peony in relief, 18
121. Kagami buta. Horn, carved and perforated, the centre metals. Court noble and Corean soldier reading Makémono, ... 18
122. Kagami buta. Wood and metals. Court noble reading a poem, ... *signed Shūmin*, 18
123. Kagami buta. Wood carved with waves and the centre in metals represents the Moon in which are rabbits dressed as Court Nobles, ... 18
124. Kagami buta. Lacquer and metals. Two figures reading Makémono; in relief, ... 19
125. Kagami buta. Tsumishu lacquer carved, and metal. Temple servant; engraved, with head in relief, ... 18
126. Kagami buta. Tsumishu lacquer in diapers and metal, Gama Sennin with a toad, *signed Chokuzui*, 18
127. Kagami buta. Wood and ivory, with a bat in relief in metal, ... 19
128. Kagami buta. Wood, the centre shakudo and enamel, ... 19
129. Kagami buta. Wood, the centre Hōwō bird in enamels, ... 19
130. Kagami buta. Wood, the centre lacquer, with Plum blossom encrusted in shell and coral, ... 19
131. Manju. Silver lacquer, with the Sacred Treasures in gold lacquer, *signed Tachibana Giokuzan*, 1816, —
132. Manju. Lacquer. Butterflies and Kusudama (hanging ornament), in gold on red ground, *signed Shōriusai*, 18
133. Manju. Lacquer. The Hōwō bird, ... 18
134. Manju. Tsumishu lacquer carved with peonies, ... 19
135. Manju. Tsumishu lacquer. Chinese children, ... 18
136. Manju. Tsumishu lacquer. Flowers and diapers, ... 18
137. Manju. Tsumishu lacquer. Three sages, Shaka (Buddhist), Rōshi (Taoist), Kōshi (Confucius), tasting vinegar, ... 18
138. Manju. Tsumishu lacquer. Chinese figures, ... 19
139. Manju. Tsumishu lacquer. Kiku flowers, ... 18
140. Manju. Tsumishu lacquer. Figures and a horse, ... 18
141. Netsuké (square shape). Tsumishu lacquer. Iris on a diaper of black, ... 19
142. Netsuké (oval shape). In Tsumishu and Tsumikoku lacquer, ... 18
143. Manju. Black lacquer, with a Peony in relief in red, ... 18
144. Manju. Tsumishu lacquer. Chinese Sages with Storks under Plum trees, the background in diapers, ... 18
145. Netsuké (square shape). Tsumishu lacquer. Chinese Sage and Hōwō, with a diaper ground, 19
146. Manju. Tsumishu lacquer, ... 18
147. Netsuké (square shape). Tsumishu lacquer. The goddess Kwannon, ... 18
148. Netsuké (square shape). Tsumishu lacquer. Rihaku (Chinese poet) viewing waterfall, ... 19
149. Kagami buta. Ivory and various metals. Benkei under a Cherry tree. In relief, ... 19
150. Kagami buta. Ivory and various metals in relief. Oni carrying Shōki over a stream, ... 19
151. Netsuké. Ivory. A monkey with the mask of a lion, ... *signed Tomochika*, 18
152. Kagami buta. Ivory, the centre silver. Fukurokuju, in relief, ... 18
153. Kagami buta. Ivory, with various metals in relief. Farmers dancing, ... *signed Riumin*, 19
154. Kagami buta. Ivory with various metals. Kwan-u (Chinese warrior) in relief, *signed Shūmin*, 18
155. Kagami buta. Ivory and various metals. Yorimasa shooting Nuyé (mythical animal), ... 18

156. Kagami buta. Ivory, the centre gold and shakudō. Military man hunting, *signed Motonobu*, 18
157. Kagami buta. Ivory, with various metals. Yemma (king of hell), in relief, and a female figure; engraved on silver, *signed Temmin*, 18
158. Kagami buta. Ivory, the centre iron, with a figure of a Farmer sowing rice; in various metals in relief, 18
159. Kagami buta. Ivory, the centre silver, with Hōwō bird in gold, in relief, ... *signed Seiichi*, 18
160. Kagami buta. Ivory, with various metals in relief; Uzumé and Sarutahiko, after the Sun goddess was enticed from the cave, *signed Seisei Mingioku*, 18
161. Kagami buta. Ivory with various metals in relief. Kappa (river monster) frightening women, 18
162. Kagami buta. Ivory with metal work in relief. Sage and attendant, 18
163. Kagami buta. Ivory and metal, the centre in form of tsuba, *signed Riimin*, 19
164. Kagami buta. Ivory and various metals in relief. The ghost in the tale of the tongue-cut sparrow, 18
165. Kagami buta. Wood, and the centre horn, with a figure carved in relief, and an inlay of ivory, 18
166. Kagami buta. Wood, the centre silver; engraved. Jō and Uba, *signed Hiroaki*, 18
167. Kagami buta. Wood and silver; engraved with Karashishi, *signed Sōmin*, 18
168. Netsuké. Wood. Fungus with a rat underneath; in ivory, *signed Tadamichi*, 19
169. Manju. Ivory. A Nō dancer in relief; the reverse Masks; incised, *signed Chōunsai Giokumin*, 19
170. Manju. Ivory. Figure scattering Beans to expel Oni, *signed Hōzan*, 18
171. Manju. Ivory. The goddess Kwannon; incised, *signed Kikugawa Riukoku*, 19
172. Manju. Ivory. Shampooer; incised. *signed Keimin*, 18
173. Mask. Wood. A Priest, 19
174. Manju. Ivory. Two Rakan; incised, 19
175. Manju. Ivory. Figure incised, *signed Kwōunsai*, 18
176. Manju. Ivory. Raijin (thunder god), entangled in Spiders web, in relief, and inlaid with shell, *signed Hakuyōsai Shōroku*, 18
177. Manju. Ivory, carved and perforated, and encrusted with gold and other metals. Handaka (a Rakan) and the dragon, *signed Kōgetsu*, 18
178. Manju. Ivory. Nō dancer, incised and engraved, *signed Hōgioku*, 19
179. Manju. Ivory. Perforated work 19
180. Kagami buta (square), the centre of metal with a flower in cloisonné enamel, 17
181. Kagami buta. The centre metal, with a device in cloisonné enamel, 18
182. Netsuké (oval). Cloisonné enamel. 18
183. Kagami buta. Ivory, with the centre in cloisonné enamel, 18
184. Manju. Ivory, inlaid with shell, &c. A Nō dancer dressed as Kiyo-hime, *signed Shibayama*, 18
185. Netsuké (square). Ivory encrusted with shell and metals. Oni beating gong for prayers *signed Riimin*, 19
186. Manju. Ivory incised. The goddess Kwannon, *signed Kikugawa*, 19
187. Manju. Ivory, encrusted with shell and metal. A pair of Mandarin ducks, *signed Tōunsai*. 19
188. Manju. Ivory. Encrusted with various metals and shell, in relief. Harvest boy, *signed Riimin*, 19
189. Manju. Ivory. Handaka and the dragon (one of the sixteen Rakan); in relief, 18
190. Manju. Ivory incised. A cake seller, *signed Nobunari*, 18
191. Manju. Ivory, incised and engraved. A Daimio, *signed Kwōunsai*. 19
192. Kagami buta. Ivory, the centre various metals and coral. A creeping plant, *signed Kikugawa*, 19
193. Manju. Ivory; the centre a scroll design in cloisonné enamel, 18



170	Kagami buta.	Ivory, the centre gold and silver inlaid. Mahara, man in action, signed <i>Antono'u</i> , 18
171	Kagami buta.	Ivory, with various metals. Yemma (king of hell), in relief, and a female figure; engraved on silver, signed <i>Tomie</i> , 19
172	Kagami buta.	Ivory, the centre iron, with a figure of a Farmer sowing rice, in various metals in relief, 19
173	Kagami buta.	Ivory, the centre silver, with Hōwō bird in gold, in relief, signed <i>Shichi</i> , 19
174	Kagami buta.	Ivory, with various metals in relief; Uzume and Sarutahiko, after the Sun goddess was enticed from the cave, signed <i>Sei i Ma-gioku</i> , 19
175	Kagami buta.	Ivory with various metals in relief. Kappa (river monster) frightening women, 19
176	Kagami buta.	Ivory with metal work in relief. Sage and attendant, 19
177	Kagami buta.	Ivory and metal, the centre in form of tuba, signed <i>Rinjin</i> , 19
178	Kagami buta.	Ivory and various metals in relief. The ghost in the tale of the tongue-cut spider, 19
179	Kagami buta.	Wood, and the centre horn, with a figure carved in relief, and an inlay of ivory, 19
180	Kagami buta.	Wood, the centre silver; engraved. Jō and Uba, signed <i>Hiroaki</i> , 19
181	Kagami buta.	Wood and silver; engraved with Karashishi, signed <i>Sōmei</i> , 19
182	Metsuké.	Wood. Fungus with a rat underneath, in ivory, signed <i>Tadachichi</i> , 19
183	Manju.	Ivory. A Nō dancer in relief; the reverse. Waka incised, signed <i>Chōmei-sai Gokumjin</i> , 19
184	Manju.	Ivory. Figure scattering Beans to exorcise Oni, signed <i>Hōzan</i> , 19
185	Manju.	Ivory. The goddess Kwanran; incised, signed <i>Kikugo ou Rinshaku</i> , 19
186	Manju.	Ivory. Stampeder; incised, signed <i>Keimin</i> , 19
187	Mask.	Wood. A Flier, 19
188	Manju.	Ivory. Figure incised, 19
189	Manju.	Ivory. Figure incised, signed <i>Kwōmsai</i> , 19
190	Manju.	Ivory. Raijin (thunder god), entangled in Spiders web, in relief, and inlaid with shell, signed <i>Man'yōsai Shōroku</i> , 19
191	Manju.	Ivory, carved and perforated, and encrusted with gold and other metals. Han'aka (Rakari) and the dragon, signed <i>Kōgetsu</i> , 19
192	Manju.	Ivory. Nō dancer, incised and engraved, signed <i>Tōgioku</i> , 19
193	Manju.	Ivory. Perforated work, 19
194	Manju.	Ivory. The centre of metal with a flower in cloisonné enamel, 19
195	Manju.	Ivory. The centre of metal, with a dove in cloisonné enamel, 19
196	Manju.	Ivory. The centre of metal, with a dove in cloisonné enamel, 19
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293	Manju.	Ivory. The centre of metal, with a dove in cloisonné enamel, 19

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237. Manju. Ivory, incised. Shōki pursuing Oni, signed *Kwōsai*, 19
238. Manju. Ivory incised. A Rakan, 19
239. Manju. Ivory; the edges in perforated work. Nasu-no Yoichi, a famous archer and vassal of Yoshitsuné, carved in relief, his bow in tortoiseshell, 18
240. Netsuké (shape of square box). Ivory. Daruma; in relief, on a diaper ground, 18
241. Netsuké (square). Ivory, incised. Oni writing, signed *Shunkwōsai*, 18
242. Netsuké (square). Ivory perforated, and a child Buddha; in relief, on a diaper ground, signed *Giokuyōsai*, 18
253. Manju. Ivory, incised. Yebisu,... .. signed *Hōman*, 19
244. Netsuké (square). Ivory, incised. Uzumé, dancing,... .. signed *Naohidé* 19
245. Manju. Ivory, with a figure incised, signed *Kwōgiokusai*, 19
246. Netsuké (square). Ivory. The storm dragon; carved and under cut, 19
247. Manju. Ivory. The signs of the Zodiac in perforated work, carved and engraved, signed *Kwaigiokudō Masatsugu*, 19
248. Netsuké (flower shaped). Ivory. Karashishi, in relief, 18
249. Manju. Ivory, incised. A goddess, signed *Kikugawa*, 18
250. Manju. Ivory, incised work (Tamamo-no Mayé), signed *Baihōsai* (seal *Naomitsu*), 19
251. Netsuké (oval). Ivory, incised. Court servant carrying a poisonous fish, signed *Kwōgioku*, 18
252. Manju. Ivory, incised. Benkei and Ushiwaka, signed *Moritoshi*, 19
253. Manju. Ivory, perforated and carved. Two figures and Korean lion, 19
254. Netsuké (square). Ivory. Kiku flower, carved, 19
255. Manju. Ivory, incised. A court noble, 18
256. Manju. Ivory, perforated, carved and inlaid with metals. Flowers, 18
257. Netsuké (oval). Ivory, encrusted and engraved. A Sparrow flying over Rice fields, signed *Dōshō* (*Shibayama*), 18
258. Manju. Ivory, incised. Toy maker painting paper box, signed *Kōrin*, 18
259. Manju. Ivory, perforated and carved. New Year decoration, 18
260. Netsuké. A basket in ivory, containing fish carved in coral, signed *Sōmin*, 19
261. Netsuké (square). Ivory. A child in relief, with a globe (in crystal) of gold fish, signed *Giokkwōsai*, 19
262. Netsuké, the frame in wood with a centre of ivory, encrusted in shell, &c., with a bird on a flower branch, 19
263. Netsuké (kidney shape). The rim pierced and engraved with fish, a tai fish on the side, encrusted in shell, signed *Giokuhōsai*, 18
264. Manju. Ivory, with flowers perforated, and a Noshi (folded paper accompanying a present), the centre in gold; flowers and insects in relief, signed *Kiōmin*, 18
265. Netsuké (oval). Ivory perforated and carved. A house and garden, with a bird and lantern in gold, 18
266. Manju. Ivory perforated and carved. A ferry boat and passengers in gold, 18
267. Manju. Ivory perforated and carved. A rice field with a frog and umbrella in gold, 18
268. Manju. Ivory, with the centre in silver and enamel. A Peacock, 18
269. Netsuké. Horn. Tamétomo (a celebrated archer) at Oni-ga-shima (devils' island), in relief, 19
270. Netsuké. Horn. Kumagai challenging Atsumori at the battle of Ichi-no-tani, an episode in the wars of the Minamoto and Taira. 12th century, 19
271. Manju. Wood, carved and encrusted, with a boy and giant peach in shell, probably by *Chohei*, 18

272.	Manju.	Wood, carved and lacquered. Chinese sages,	...	...	...	...	...	...	18
273.	Manju.	Guri lacquer (five layers),	..	...	...	...	...	...	18
274.	Manju.	Wood, with an incrustation of ivory, shell, and metals. Hotei,	...	...	...	...	...	...	18
275.	Manju.	Wood, with a dog carved in ivory, and inlaid,	...	...	...	...	...	<i>signed Masazane,</i>	18
276.	Manju.	Lacquer. Shells in relief,	...	...	...	...	...	<i>signed Chohei,</i>	18
277.	Manju.	Wood, laquered and encrusted with a Poppy, in shell and lead,	...	...	...	...	...	<i>probably by Ritsuo,</i>	17
278.	Manju.	Lacquer in colour. Camelia in relief,	...	...	...	...	...	...	18
279.	Netsuké (square).	Tsuishu lacquer. Peony in relief, on diaper ground,	...	...	...	...	...	...	18
280.	Manju.	Tsuishu lacquer, pierced work. Corean lions and peony,	...	...	...	...	...	...	18
281.	Manju.	Lacquer. Flowering plant partly encrusted in shell,	...	...	...	...	...	...	19
282.	Manju.	Gold lacquer and silver. A musical instrument,	...	...	...	...	...	...	18
283.	Manju.	Wood. Dragon, carved and pierced	...	...	...	...	...	...	19
284.	Netsuké (oval).	Wood, carved and perforated. Pine tree and Eagle,	...	...	...	...	...	<i>signed Toyomasa,</i>	18
285.	Manju.	Lacquer. Boar and Lespedeza plant,	..	...	...	...	...	<i>signed Inagawa,</i>	18
286.	Manju.	Wood and shibuichi, with a bamboo in shakudō, and the moon in silver in flat inlay,	...	...	...	...	...	...	18
287.	Manju in Cloisonné Enamel,	...	...	...	...	...	...	...	18
288.	Manju.	Champlevé Enamel on silver. Chinese design,	..	...	...	...	...	...	18
289.	Netsuké.	Gold lacquer, encrusted with double cherry blossom in shell,	...	...	...	...	...	...	19
290.	Netsuké, shape of Daikoku's hammer, in gold lacquer,	...	...	...	...	...	...	...	19
291.	Netsuké (oval).	Gold lacquer. Creeping plant,	...	...	...	...	...	...	18
292.	Netsuké (hexagonal).	Wood, lacquered in black to imitate Sumi, (indian ink),	...	...	...	...	...	<i>probably by Zeshin,</i>	19
293.	Netsuké, shape of football, in tsuishu lacquer on a black diaper ground,	...	...	...	...	...	...	...	18
294.	Netsuké, inro shape, in tsuishu lacquer,	...	...	...	...	...	...	...	18
295.	Netsuké, shape of ball.	Dragon and waves, pierced and carved,	...	...	...	...	...	...	19
296.	Netsuké.	Wood. Dragon with the sacred jewels,	...	...	...	...	...	<i>signed Miwa,</i>	18
297.	Manju.	Ivory, pierced and carved. Raijin, (thunder god), and Fujin, (wind god),	...	...	...	...	...	...	18
298.	Manju.	Ivory, incised. Daruma, surrounded by spider webs,	...	...	...	...	...	...	19
299.	Netsuké (egg shape).	Metal pierced and engraved. Karakusa design, (creeping plant)	...	...	...	...	...	...	18
300.	Manju.	Buck horn, the centre silver, enamelled,	...	...	...	...	...	...	18
301.	Manju.	Gold lacquer, decorated with the Kiri crest,	...	...	...	...	...	<i>signed Kakōsai,</i>	19
302.	Manju.	Wood, decorated with cherry blossom, in gold lacquer, and encrusted in shell,	...	...	...	...	...	...	19
303.	Netsuké.	Guri lacquer of ten layers,	...	...	...	...	...	...	18
304.	Manju.	Wood. Camelia flower encrusted in shell, the leaves in gold lacquer,	...	...	...	...	...	<i>signed Yōyūsai,</i>	19
305.	Manju.	Wood. A monkey encrusted in shell, in a ground of diapers, carved,	...	...	...	...	...	<i>signed Hidekichi</i>	18
306.	Manju.	Wood, lacquered and encrusted with a bird and persimmon branch,	...	...	...	...	...	<i>signed Shibayama,</i>	19
307.	Manju.	Wood, lacquered (perforated work). Chrysanthemums	...	..	...	...	...	<i>signed Masonobu,</i>	18
308.	Netsuké (square).	Pottery. Uzumé in colours,	..	...	...	...	...	<i>signed Kenya,</i>	19
309.	Manju.	Wood, in shape of a bowl which contains in lacquer a piece of Sumi, (Indian ink), and a hawk's bell,	...	...	...	...	...	...	18
310.	Netsuké.	Wood. A figure of Oni looking at his reflection in a mirror, in relief in pottery, partly lacquered,	...	...	...	...	...	<i>signed Teiji</i>	19
311.	Manju.	Wood, lacquered with diapers in circles,	...	...	...	...	...	...	18
312.	Netsuké (oval).	Wood, encrusted with a peony flower in shell,	...	...	...	...	...	...	19
313.	Netsuké.	A Stork, lacquered in gold and colour,	...	...	...	...	...	...	18
314.	Manju.	Wood, carved and pierced. A Hōwō bird,	...	...	..	...	...	<i>signed Masaichi,</i>	19

315. Netsuké (square). Wood, lacquered with a basket and flowers, in gold, inscribed "Copy of Yasuchika by Kwansai," 19
316. Netsuké, lacquered to imitate Indian ink, signed *Sōzan*, 18
317. Netsuké (shape of square box). Guri lacquer of ten layers, 18
318. Netsuké (square). A Convolvulus in lacquer, and a beetle encrusted in shell, signed *Bunriusai*, 19
319. Netsuké (shape of square box). Lacquered, with a plant and shells, ... signed *Zeshin*, 19
320. Netsuké (square shape). Lacquered. Kiku and Kiri crest in gold, ... signed *Kajikawa*, 19
321. Manju. Wood, with a Begonia flower encrusted in shell, 19
322. Netsuké. Wood, shape of square box, and decorated with toys, encrusted in ivory and shell, signed *Shigioke*, 19
323. Netsuké. Wood. A box containing a small doll in ivory, 19
324. Netsuké (shape of cannon). Wood, lacquered, signed *Jōsensai*, 19
325. Netsuké. A square box in gold lacquer, with a winter cherry, the berry in coral, signed *Kajikawa*, 18
326. Netsuké. A box in gold lacquer encrusted with a bird in shell, inside a plate of silver, 19
327. Netsuké. A box in gold lacquer, with quail in relief, in metal, 19
328. Netsuké. A box in wood, the lid in gold lacquer with a stag in lead, inscribed "Tansō, formerly Kwansai. This is a copy of a Kōgō (perfume box) by Kwōrin," 19
329. Netsuké. A box in black lacquer and decorated with fern fronds in gold, ... signed *Yōyūsai*, 19
330. Netsuké. A box in lacquer, with storks in relief, signed *Zeshin*, 19
331. Netsuké. A box in brown lacquer, the lid in bamboo on it a fan in gold lacquer; inscribed "Copy of fan used in rice planting ceremony at Sumiyoshi," signed *Zeshin* 19
332. Netsuké. An oval box in gold lacquer with a persimmon fruit encrusted in coral, signed *Kōami Inaba Nagatada* 18
333. Netsuké. A box in black lacquer with autumn plants in relief 19
334. Netsuké. A box in lacquer with a cockscomb flower in high relief; inscribed "Copy of Ritsuō," signed *Zeshin*, 19
335. Netsuké. A box in black lacquer with Kiku crest in flat gold and black and red in relief, signed (*Koma*) *Kwansai*, 19
336. Netsuké. A box in black lacquer with a Korean lion in relief in silver, signed (*inside*) *Kwansai*, 19
337. Netsuké. A Gourd, —
338. Manju. Lacquer in colours, shape of chrysanthemum, 18
339. Netsuké. Wood, partly lacquered with Korean lions carved on the sides in high relief, signed *Gekkō*, 18
340. Netsuké. A figure of Daruma in Tsugaru lacquer of nine layers, 18
341. Netsuké. Wood, lacquered. Kingio (gold fish), signed *Tōyō*, 19
342. Netsuké. Cube shape; panels in metal, in a frame of Tsuishu lacquer, the panels engraved and inlaid with plants, signed *Kozan*, 19
343. Netsuké. Shape of stand, in Tsuishu lacquer, 19
344. Netsuké. Wood, with a snail carved in buck horn, signed *Giokkei*, 18
345. Netsuké. Wood, with silver mounts and lacquered. Musical instrument, 18
346. Netsuké. Wood, carved and partly lacquered. A fish basket, 19
347. Netsuké. A walnut (kurumi). Carved with a dragon, signed *Minkoku*, 19
348. Netsuké. A walnut (kurumi). Carved in shape of chestnut, and decorated with waves and a rabbit, signed *Natsumé Shinzayemon*, 19

349. Manju. Ivory. Hotei, carved in relief, signed *Hivotoshi*, 19
350. Manju. Ivory. Tōbōsaku (Chinese sage) stealing peach from Seiōbo; incised work,
... .. signed *Meikeisai Hōjitsu*, 19
351. Manju. Ivory. Insects in relief, 18
352. Netsuké. Ivory. A tortoise in shell, with head and legs moveable. Enclosed in a lotus
flower, —
353. Manju. Ivory, incised. Rakan and attendant, signed *Jugioku*, 18
354. Netsuké. Ivory. The seven sages, 19
355. Netsuké, shape of football, in guri lacquer, 18
356. Manju. Wood. Daruma, carved, the background in suri-hagashi lacquer, 18
357. Netsuké. Ivory. A dragon, signed *Fūshō* carved at the age of 71, 19
358. Netsuké. Ivory. Five panels, carved to illustrate principal fêtes in the year, representing the
seasons, signed *Haku-unsai*, 19
359. Netsuké (globular). Carved and perforated with diapers and landscapes, 19
360. Netsuké. Ivory. Lotus and fish; carved and perforated, 18
361. Netsuké. Ivory (bell shape). Houses under pine tree; carved and pierced work, 18
362. Netsuké. Ivory (cube shape). House and garden under Pine tree; carved and perforated
on four sides, 18
363. Netsuké. Ivory (ball shape). The seven sages in bamboo grove; carved in relief, 18
364. Netsuké. Ivory. Tōbōsaku and the peach, signed *Toriō*, 18
365. Netsuké. Ivory (ball shape). Karashishi with ball, 18
366. Manju. Ivory. Chrysanthemum shape, carved and perforated, 18
367. Netsuké, shape of a walnut. Cranes and pines in perforated work, it opens and inside are the
seven gods of good fortune, signed *Kagētoshi*, 19
368. Netsuké (ball shape). Houses under pines; carved and perforated, 18
369. Netsuke. Wood, lacquered. Hotei's bag, and the hammer of Daikoku in gold on black, 18
370. Netsuké (oval). Cherry flowers in gold lacquer of different shades, 18
371. Manju. Wood, lacquered, conventional birds, signed *Shōkasai*, 18
372. Manju. Wood, lacquered in surihagashi and gold. A gong, and priest's wand, 17
373. Netsuké. Iron. A stirrup with cherry blossoms inlaid in silver, the inside lacquered red, 18
374. Netsuké. A gourd in iron, on which is a praying Mantis, 18
375. Netsuké. Silver, shape of gourd; pierced work, 18
376. Netsuké. A fruit stone, shape of gourd, carved with flowers, and an inscription "To forget my
loneliness" 18
377. Wood. Shōjō carrying a large gourd (the face and hands in coral). signed *Chikusai*, 19
378. Lacquer (tsuishu), gourd shape, plum branch, &c., in relief on a diaper ground, 18
379. Lacquer (tsuishu), gourd shape. Figures in relief, 18
380. Lacquered, gourd shape. Shells, in encrusted work, 17
381. Ivory, gourd shape. Engraved with a figure and flowers, 19
382. Ivory, shape of gourd. Deer, maple, and waves; carved, in low relief, 17
383. Deer horn. Thinly lacquered, with a decoration in cloisonné enamel, 17
384. Wood. Shape of tsuzumi (drum), with cherry flowers encrusted in gold, 19
385. Tsuishu lacquer, shape of drum, insects and flowers carved in relief, 18
386. Chinese glass, shape of gourd, 18
387. Pottery (Awata), gourd shape, 18

										Century.
388.	Porcelain (Hirado), decorated with Karakusa design, in blue and white, ... ..	...	...	...	...	...	...	...	...	18
389.	Pottery (Kioto), gourd shape, ... ..	...	...	...	...	...	...	...	...	18
390.	Porcelain. Lotus fruit with the seed, ... ..	...	...	...	...	...	...	...	...	19
391.	Porcelain. Tōbōsaku and the peach, ... ..	...	...	...	...	...	...	...	...	19
392.	Porcelain (Mikawachi). Figure with movable tongue, ... ..	...	...	...	...	...	...	...	...	19
393.	Cloisonné enamel in colours, ... ..	...	...	...	...	...	...	...	...	18
394.	Iron, form of hanging flower vase. Inlaid with the Kiri crest, and Diapers in gold and silver,...	...	...	...	...	...	...	...	...	18
395.	Silver. Karashishi, with the sacred gem in crystal, ... ..	...	...	...	...	...	...	...	...	19
396.	Porcelain (Hirado). Karashishi (Corean lion), ... ..	...	...	...	...	...	...	...	...	19
397.	Ivory. An Elephant, carved and encrusted with shell and stones, ... ..	...	...	...	...	...	...	signed Masaharu,	...	18
398.	Ivory. Blind men playing with Elephant, ... ..	...	...	...	...	...	...	signed Shūgioku,	...	18
399.	Ivory, shape of clam shell (hamaguri). The dragon's fairy castle in the sea, ... ..	...	...	...	...	...	...	...	...	19
400.	Wood. A house on a rock, with figures of Daikoku and Yebisu in ivory, ... ..	...	...	...	...	...	...	...	...	18
401.	Manju. Silver and Shakudō, diaper pattern, imitating basket work. A Kiku flower in gold lacquer, ... ..	...	...	...	...	...	...	...	...	18
402.	Netsuké. Shakudō and silver, imitating basket work, ... ..	...	...	...	...	...	...	...	...	18
403.	Netsuke. Shakudō and bronze, diaper pattern, in imitation of plaited basket work, ... ..	...	...	...	...	...	...	...	...	18
404.	Silver, like basket work, with flowers in relief, ... ..	...	...	...	...	...	...	...	...	18
405.	Silver and Shakudō, imitating basket work, with a crest of Okabé in silver in relief, ... ..	...	...	...	...	...	...	...	...	18
406.	Silver and Shakudō, imitating basket work, ... ..	...	...	...	...	...	...	...	...	18
407.	Silver and Shakudō, diaper patterns imitating basket work, ... ..	...	...	...	...	...	...	...	...	18
408.	Manju, metal. Hotei (in Shakudō) in his bag, ... ..	...	...	...	...	...	...	signed Yoshiaki,	...	18
409.	Shibuichi with devices in relief, in silver and gold, ... ..	...	...	...	...	...	...	...	...	18
410.	Iron. A stirrup, damascened in silver, ... ..	...	...	...	...	...	...	...	...	18
411.	Bronze. A basket, ... ..	...	...	...	...	...	...	signed Oizumi,	...	18
412.	Iron. A lotus leaf round a skull (an inlay of silver and gold), ... ..	...	...	...	...	...	...	signed Riushinshi,	...	18
413.	Silver and Shakudō. A helmet with the crest of Okabé on the front, engraved underneath is the Karakusa plant, ... ..	...	...	...	...	...	...	...	...	18
414.	Bronze. A tile and a bat (used as a seal), ... ..	...	...	...	...	...	...	...	...	19
415.	Iron. A tinder box, ... ..	...	...	...	...	...	...	...	...	18
416.	Metal. Shape of the Kashira on a dagger handle, silver and gold tigers, with an inlay of shakudō, ... ..	...	...	...	...	...	...	...	...	18
417.	Ivory. A lotus leaf with a tortoise in gold, ... ..	...	...	...	...	...	...	...	...	18
418.	Ivory, pierced work, representing the moon, with goose in silver flying through millet, ... ..	...	...	...	...	...	...	...	...	19
419.	Ivory, pierced work. Flowers, ... ..	...	...	...	...	...	...	signed Riukō,	...	18
420.	Ivory, pierced work. Storks, ... ..	...	...	...	...	...	...	signed Riukō,	...	18
421.	Ivory, shape of box, with maple leaves and stream in lacquer, ... ..	...	...	...	...	...	...	signed Kwansai,	...	19
422.	Ivory, shape of box. Chōkwarō, (incised work), ... ..	...	...	...	...	...	...	signed Hōjitsu,	...	19
423.	Ivory (box shape). A figure of girl with a fan; incised, ... ..	...	...	...	...	...	...	signed Minkoku,	...	18
424.	Ivory. Collections of toys; carved and pierced work, ... ..	...	...	...	...	...	...	...	...	18
425.	Manju. Ivory, carved with chrysanthemums in relief, ... ..	...	...	...	...	...	...	signed Teizan,	...	19
426.	Netsuké. Ivory. Utensils requisite for the tea ceremony, (Cha-no-yu) carved and pierced, ... ..	...	...	...	...	...	...	...	...	19
427.	Ivory. Flowers in perforated work, ... ..	...	...	...	...	...	...	...	...	18
428.	Ivory, pierced and carved with houses and diapers, ... ..	...	...	...	...	...	...	...	...	18
429.	Ivory, (cube shape), with various subjects delicately carved in panels, ... ..	...	...	...	...	...	...	signed Riukei,	...	19
430.	Ivory. Basket work, used for protecting banks of rivers, waves, and nets; carved and pierced, ... ..	...	...	...	...	...	...	...	...	18
431.	Ivory. Chinese astronomical globe, ... ..	...	...	...	...	...	...	signed Mitsuhiro,	...	19

432. Ivory. Deer, (used as a seal), signed *Okatomo*, 19
433. Ivory. Karashishi on a stand, (used as a seal),... .. 18
434. Ivory, (for seal). A Karashishi with a ball of coral; perforated and engraved,
signed *Kwaigiokusai*, 18
435. A piece of red coral, —
436. Wood and coral. A coral diver, 18
437. Wood. Coral and ivory. A diver, Signed *Giokkei*, 18
438. Wood, partly lacquered. A Nō dancer with a mask of coral, signed *Shōzan*, 18
439. Ivory, lacquered. A Nō dancer, the face of coral, 18
440. Wood. Boy with huge saké jar, the face and hands in coral, and the feet ivory, signed *Chikusai*, 19
441. Tsuishu lacquer. A comical figure of Fukurokuju, 18
442. Tsuishu lacquer. A man sleeping after grinding maize, 19
443. Tsuishu lacquer. An elephant, 19
444. Tsuishu lacquer. Boy swinging,... .. 19
445. Kurumi, (walnut), carved with Karashishi and peony,... .. signed *Tomokado*, 19
446. Manju. Wood, carved and pierced. A dragon, signed *Toyomasa*, 18
447. Manju. Wood. A dragon and clouds, carved and pierced work, signed *Toyomasa*, 18
448. Manju. Wood. Carved and pierced. The Hōwō bird. signed *Masaichi*, 18
449. Netsuké. An elephant in pottery on a drum of Jet, inlaid with pearls. The Ojime also is an
elephant in pottery, signed *Ken (Ken-ya)*, 19
450. Netsuké. Daruma in pottery, 19
451. Pottery. A clam shell with small crab and shell attached, 19
452. Porcelain. Shape of a shell with decoration in gold and colour, marked *Yeiraku*, 18
453. Porcelain (Hirado). Karako (Chinese boy), playing with a dog, 19
454. Pottery and red lacquer. An octopus caught in a jar, signed *Teiji*, 19
455. Pottery. Raijin, (thunder god), signed *Teiji*, 19
456. Porcelain (Hirado), two dogs playing, 19
457. Porcelain. Hotei, marked *Masaichi*, 19
458. Pottery (Bizen). Daikoku with two bales, one of rice the other of tea, 18
459. A figure in ivory; sleeping and resting his hands on a large clam shell in agate, 19
460. Amber, with a chrysanthemum in gold, silver, and enamel, 18
461. Crystal, shape of a peach, —
462. Ivory. A candle, signed *Tadatoshi*, 18
463. Ivory. A temple candle and rat,... .. 18
464. Wood box, containing an ivory mask, 18
465. Ivory. Karashishi in a ring, on a stand, 18
466. Wood, lacquered. A river boat decorated in gold, signed *Kajikawa*, 18
467. Wood. A seal carved with a kirin, 18
468. Black lacquer, imitating a piece of Indian ink (sumi),... .. 18
469. Wood. Hanasaki-jiji (old magician who made dead trees blossom), signed *Giokkei*, 19
470. Wood. A cock, signed *Kazutomo*, 18
471. Wood. A gardener asleep on his basket, 18
472. Kagami buta. Ivory and shibuichi. Oni. Engraved and inscribed, design by Matahei,
signed *Shūroku*, 19
473. Netsuké. Wood. A basket of flowers signed *Masanao*, 18

474.	Wood.	Soga Tokimuné fighting with Gorōmaru (from the story of the Soga brothers' revenge on their father's murderer),	...	...	...	...	...	...	...	signed Miwa,	18
475.	Wood.	Oni shampooing Shōki,	...	...	...	...	...	...	...	signed Shōju,	18
476.	Wood.	A duck, lacquered,	...	...	...	...	...	...	...	signed Kwansai,	19
477.	Wood.	One of the Niō making a giant sandal,	...	...	...	...	...	...	...	...	18
478.	Wood.	Karashishi and bell,	...	...	...	...	...	...	...	...	18
479.	Wood.	A wheelwright working,	...	...	...	...	...	...	...	signed Kigioku,	18
480.	Wood.	A lotus fruit with seed,	...	...	...	...	...	...	...	signed Tamétaka,	18
481.	Wood.	A lotus leaf with a small crab on it,	...	...	...	...	...	...	...	...	18
482.	Wood.	Cicada on acorn, inscribed "man," (one in 10'000),	...	...	...	...	...	...	...	...	18
483.	Wood.	Cicada on bamboo,	...	...	...	...	...	...	...	... signed Minkō,	18
484.	Wood.	Shōki and Oni,	...	...	...	...	...	...	...	signed Giokusen,	19
485.	Wood.	A boy playing with a mask,	...	...	...	...	...	...	...	...	18
486.	Wood.	A man grinding corn,	...	...	...	...	...	...	...	signed Tadatsugu,	18
487.	Wood.	A Dutchman with a ball in a ball,	...	...	...	...	...	...	...	...	18
488.	Wood.	A woman washing linen,	...	...	...	...	...	...	...	...	18
489.	Wood.	Shōki and Oni,	...	...	...	...	...	...	...	...	18
490.	Wood.	Shōki, the feet and sword in ivory,	...	...	...	...	...	...	...	...	18
491.	Wood.	Hotei, playing with children,	...	...	...	...	...	...	...	...	18
492.	Wood.	Lacquered in gold. A river boat	...	...	...	...	...	...	...	...	18
493.	Wood,	partly lacquered. A pedlar and monkey,	...	...	...	...	...	...	...	...	18
494.	Wood	lacquered and painted. Takénouchi no Sukuné, (Empress Jingo's minister),	...	...	...	...	...	...	...	probably by Shūzan,	18
495.	Wood.	Fukurokuju with a ball on his forehead,	...	...	...	...	...	...	...	...	18
496.	Wood.	Karashishi,	...	...	...	...	...	...	...	signed Hogen Hiroaki,	18
497.	Wood.	Manzai dancers, partly lacquered in gold,	...	...	...	...	...	...	...	...	18
498.	Wood,	painted in colours. A butterfly dancer,	...	...	...	...	...	...	...	signed Shin-ichi,	18
499.	Wood.	A figure inside a stand, painted,	...	...	...	...	...	...	...	probably by Shūzan,	18
500.	Wood and coral.	Coral divers,	...	...	...	...	...	...	...	seal (—)	18
501.	Wood.	A snake,	...	...	...	...	...	...	...	signed Naohisa,	18
502.	Wood.	A snake,	...	...	...	...	...	...	...	...	18
503.	Wood.	Snake and pumpkin,	...	...	...	...	...	...	...	signed Tomotsuné,	18
504.	Wood.	A toad,	...	...	...	...	...	...	...	... signed Kokei,	18
505.	Wood.	A frog,	...	...	...	...	...	...	...	signed Mitsunobu,	18
506.	Wood.	A toad on an old straw hat,	...	...	...	...	...	...	...	... signed Issan,	18
507.	Wood.	Toad on umbrella,	...	...	...	...	...	...	...	...	18
508.	Wood.	Tortoise,	...	...	...	...	...	...	...	signed Sekishu in his 81st year,	19
509.	Wood.	A wild boar,	...	...	...	...	...	...	...	signed Tamétaka,	19
510.	Wood.	A wild boar,	...	...	...	...	...	...	...	signed Ikkwan,	18
511.	Wood.	A tiger,	...	...	...	...	...	...	...	signed Giokusai,	18
512.	Wood.	A tiger,	...	...	...	...	...	...	...	...	18
513.	Wood.	A rat,	...	...	...	...	...	...	...	signed Masatoshi,	18
514.	Wood.	A rat with a bean pod,	...	...	...	...	...	...	...	... signed Ittei,	18
515.	Wood.	A rat,	...	...	...	...	...	...	...	... signed Ikkwan,	18
516.	Wood.	A rabbit,	...	...	...	...	...	...	...	signed Tomoichi,	18

517.	Wood.	A rat in a chestnut,	...	...	...	...	...	...	...	signed Kokei,	18
518.	Wood.	A rat,	...	...	...	...	...	...	...	...	18
519.	Wood.	A monkey ; lacquered,	...	...	...	...	...	...	...	...	19
520.	Wood.	A monkey,	...	...	...	...	...	...	...	signed Masaichi,	18
521.	Wood.	A monkey,	...	...	...	...	...	...	...	signed Masaichi,	18
522.	Wood.	A monkey dancing,	...	...	...	...	...	...	...	signed Tomochika,	18
523.	Wood.	A monkey,...	...	...	...	...	...	...	...	...	18
524.	Wood.	A monkey,...	...	...	...	...	...	...	...	signed Tomochika,	18
525.	Wood.	A monkey eating peach,	...	...	...	...	...	...	...	signed Tomoichi,	18
526.	Wood.	A monkey with a mask of Shishi dancer,	...	...	...	...	...	...	...	signed Tomoichi,	18
527.	Wood.	A monkey astride a gourd,	...	...	...	...	...	...	...	signed Masachika,	18
528.	Wood.	A monkey, ..	...	...	...	...	...	...	...	signed Rantei,	18
529.	Wood.	A rat with bean pod,	...	...	...	...	...	...	...	...	18
530.	Wood.	A rat on Saké vessel,	...	...	...	...	...	...	...	...	18
531.	Wood.	A rat,	...	...	...	...	...	...	...	signed Tomoichi,	18
532.	Wood.	A rat,	...	...	...	...	...	...	...	signed Masaichi,	18
533.	Wood.	A rat with a nut,	...	...	...	...	...	...	...	seal (—),	18
534.	Wood.	A fox disguised as a Buddhist priest,	...	...	...	...	...	...	...	...	19
535.	Wood.	A rat eating a dry chestnut,	...	...	...	...	...	...	...	signed Minkoku,	18
536.	Wood.	A rat and grapes,...	...	...	...	...	...	...	...	signed Ittan,	18
537.	Wood.	Two rabbits,	...	...	...	...	...	...	...	signed Ikkwan,	18
538.	Wood.	Two rabbits,	...	...	...	...	...	...	...	signed Minkō,	18
539.	Wood.	A goat,	...	...	...	...	...	...	...	signed Kokei,	18
540.	Wood.	A goat,	...	...	...	...	...	...	...	signed Kokei,	18
541.	Wood.	A goat,	...	...	...	...	...	...	...	signed Kokei,	18
542.	Wood.	A badger drumming,	...	...	...	...	...	...	...	signed Minko,	18
543.	Kagami buta.	Ivory and Metals. Blind women fording a stream ; in relief,	...	...	...	...	...	...	...	signed Riumin,	19
544.	Netsuké.	Wood. A badger drumming ; the ground strewn with autumn leaves,	...	...	...	...	...	...	...	signed Rinkei,	18
545.	Wood.	A badger in a man's dress,	...	...	...	...	...	...	...	signed Minkō,	18
546.	Wood.	A badger,	...	...	...	...	...	...	...	signed Minkō,	18
547.	Wood.	A badger drumming,	...	...	...	...	...	...	...	signed Minkō,	18
548.	Wood.	A hunter secured under a bag by a badger,	...	...	...	...	...	...	...	signed Yoshihisa,	18
549.	Wood.	Two puppies playing,	...	...	...	...	...	...	...	signed Tōmin,	18
550.	Wood.	Two dogs,	...	...	...	...	...	...	...	signed Masakuni,	18
551.	Wood.	A dog,	...	...	...	...	...	...	...	...	18
552.	Wood.	Puppies playing,	...	...	...	...	...	...	...	signed Yoshiichi,	18
553.	Wood.	A dog,	...	...	...	...	...	...	...	signed Masanao,	18
554.	Wood.	Puppies playing,	...	...	...	...	...	...	...	signed Ransen,	18
555.	Wood.	A dog,	...	...	...	...	...	...	...	signed Tadatoshiki,	18
556.	Wood.	A dog with basket,	...	...	...	...	...	...	...	signed Hidémasa,	18
557.	Wood.	A dog,	...	...	...	...	...	...	...	signed Masatoshi,	18
558.	Wood.	Karashishi,	...	...	...	...	...	...	...	signed Masatoshi,	18
559.	Wood.	Chōkwaro's horse issuing from a gourd,	...	...	...	...	...	...	...	...	18
560.	Wood.	Horse and rat,	...	...	...	...	...	...	...	signed Masanao,	18
561.	Wood.	A horse,	...	...	...	...	...	...	...	signed Ichimin,	18

607.	Wood.	Oni carrying Benten,	18
608.	Wood.	Tōbōsaku asking Seiōbo for the peach,... .. <i>signed Giokurintei,</i>	18
609.	Wood.	Woman carrying water bucket, <i>signed Kiyozumi,</i>	18
610.	Wood.	Mask, <i>signed Dōraku,</i>	18
611.	Wood.	Seiobo with the peaches,... .. <i>signed Kokusen,</i>	18
612.	Wood.	Inlaid with ivory and shell, <i>signed Shibayama,</i>	19
613.	Wood.	Shiba Onkō, rescuing his playmate from drowning in a water jar,... .. <i>signed Sekiju,</i>	18
614.	Wood.	Gorōmaru (Japanese warrior), <i>signed Shōunsai,</i>	18
615.	Wood.	Wrestlers, <i>signed Masaichi,</i>	18
616.	Wood.	Ono-no Komachi (the poetess), seated on log,	18
617.	Wood, lacquered.	A figure of old man, <i>signed Shūzan,</i>	18
618.	Wood, carved and painted.	Hotei, <i>probably by Shūzan,</i>	18
619.	Wood.	Boy with basket, <i>signed Tōyei,</i>	18
620.	Wood.	Boy in a war horn,	18
621.	Wood.	Female oni fighting with Omori Hikoshichi (warrior), <i>signed Miwa,</i>	18
622.	Wood.	Fukurokuju, <i>signed Masanao,</i>	18
623.	Wood.	Figures pounding Miso (a compound of barley and beans), <i>signed Jorin,</i>	18
624.	Wood, lacquered.	Figure with jar,	19
625.	Wood.	Fisherman on a large catfish (this fish is supposed to create earthquakes),	18
626.	Wood, partly lacquered.	A man lancing himself,	18
627.	Wood.	A man tickling his ear, <i>signed Rinkwōsai Jugioku,</i>	18
628.	Wood.	Women leading an ox, <i>signed Minkoku,</i>	18
629.	Wood.	Man bleeding himself, <i>signed Hōkei,</i>	18
630.	Wood.	Sambaso dancer, <i>signed Homei,</i>	18
631.	Wood.	Man frightened by rat, <i>signed Tōnin,</i>	18
632.	Wood.	A figure of Nō dancer, the face and feet in ivory,	19
633.	Wood, lacquered, the face in ivory.	Daruma,	17
634.	Wood.	Daruma,	18
635.	Wood and Ivory.	Daruma,	18
636.	Wood.	Daruma,	18
637.	Kamakura lacquer.	A dog,	17
638.	Wood originally painted.	Fukurokuju dancing, <i>probably by Shūzan,</i>	18
639.	Wood and lacquer.	A saké drinker,	18
640.	Wood, lacquered.	Man drinking,	18
641.	Wood.	Man blowing horn, <i>signed Rakumin,</i>	18
642.	Wood.	A girl bathing,	18
643.	Wood.	Shōki with an oni on his back, <i>signed Garaku,</i>	18
644.	Wood.	An old man tying the bag of patience; inscribed "patience"	18
645.	Wood.	A fisherman struggling with an octopus, <i>signed Masayuki,</i>	18
646.	Wood.	Shōki with an oni in his bag, <i>signed Miwa,</i>	18
647.	Wood.	Hōtei playing gō with a fox, <i>signed Chikusai,</i>	18
648.	Wood.	Shōki sharpening his sword, <i>signed Itchiku,</i>	18
649.	Wood.	A priest beating a gong, <i>signed Masayuki,</i>	19
650.	Wood.	A temple servant smoking, <i>signed Tomoyuki,</i>	18
651.	Wood.	A temple servant with oil vessel,	19

												Century
652.	Wood.	An oni with a bamboo hat,	...	...	...	...	...	...	...	...	...	19
653.	Wood.	A skeleton lifting a stone,	...	...	...	...	...	...	...	...	...	18
654.	Wood.	A blind man lifting stone,	...	...	...	...	...	...	...	signed Hōgioku,	...	19
655.	Wood.	A shampooer,	...	...	...	...	...	...	...	... signed Sanchō,	...	18
656.	Wood.	Shōki, with oni in a bag,	...	...	...	...	...	...	...	signed Kigioku,	...	19
657.	Wood.	Figure of old man,	...	...	...	...	...	...	...	signed Hōmei,	...	18
658.	Wood lacquered.	Hotei, ...	...	...	...	...	...	...	...	signed Toyomasa,	...	18
659.	Wood.	A blind man lifting stone,	...	...	...	...	...	...	...	signed Tamimasa,	...	19
660.	Wood.	Priest reclining on a frog,	...	...	...	...	...	...	...	signed Shūzan,	...	18
661.	Wood.	The skeleton of a monkey on a skull,	...	...	...	...	...	...	...	...	...	18
662.	Wood.	Woman testing egg,	...	...	...	...	...	...	...	signed Shūgetsu,	...	18
663.	Wood.	Fukurokuju,	...	...	...	...	...	...	...	signed Masatsugu,	...	18
664.	Wood.	Fisherman on large flat fish,	...	...	...	...	...	...	...	...	Masanao,	18
665.	Wood.	Oni carrying mask.	...	...	...	...	...	...	...	signed Minkoku,	...	19
666.	Wood.	Shōki entrapped by an oni under a basket,	...	...	...	...	...	...	...	signed Tomoichi,	...	18
667.	Wood.	Thunder god with a drum,	...	...	...	...	...	...	...	signed Masaichi,	...	19
668.	Wood.	Ōmori Hikoshichi carrying oni,	...	...	...	...	...	...	...	signed Giokkwō,	...	18
669.	Wood.	Oni carrying Shōki's hat,	...	...	...	...	...	...	...	signed Minkoku,	...	19
670.	Wood.	Coolie with oni in a bag,	...	...	...	...	...	...	...	signed Minkoku,	...	19
671.	Wood.	Thunder god reclining on a cloud,	...	...	...	...	...	...	...	... signed Shōju,	...	18
672.	Wood.	Shōki sitting on his bag in which is an oni,	...	...	...	...	...	...	...	...signed Kigioku,	...	18
673.	Wood.	Oni washing clothes,	...	...	...	...	...	...	...	...	...	18
674.	Wood.	God of Thunder frightening blind man,	...	...	...	...	...	...	...	... signed Miwa,	...	18
675.	Wood.	Thunder god peeping through a cloud,	...	...	...	...	...	...	...	... signed Ittan,	...	18
676.	Wood.	Shōki with an oni under his hat,	...	...	...	...	...	...	...	...	...	18
677.	Wood.	Shōki with oni in a bag,	...	...	...	...	...	...	...	... signed Miwa,	...	18
678.	Wood.	Oni hiding in a box,	...	...	...	...	...	...	...	...	...	19
679.	Wood.	Raijin (thunder god),	...	...	...	...	...	...	...	signed Kwōichi,	...	19
680.	Wood.	Hadesu killing the Corean tiger,	...	...	...	...	...	...	...	signed Tomonobu,	...	18
681.	Wood.	Uzumé and oni playing game of trying strength,	...	...	...	...	...	...	...	signed Naohisa,	...	19
682.	Wood.	A mermaid on a shell,	...	...	...	...	...	...	...	signed Hidéharu,	...	19
683.	Wood.	A fox, under a large hat, carrying saké jar,	...	...	...	...	...	...	...	signed Nashisa,	...	19
684.	Wood.	A group of tortoises,	...	...	...	...	...	...	...	signed Tomoichi,	...	18
685.	Ivory.	Servant blowing fire,	...	...	...	...	...	...	...	signed Shōunsai,	...	18
686.	Ivory.	Fukurokuju with huge sleeves,	...	...	...	...	...	...	...	signed Mitsushigé,	...	19
687.	Ivory.	Hotei and children,	...	...	...	...	...	...	...	signed Norishige,	...	18
688.	Ivory.	An old man reading,	...	...	...	...	...	...	...	signed Kazutora,	...	18
689.	Ivory.	Shōki with an oni on the top of his hat,	...	...	...	...	...	...	...	signed Kazushige,	...	18
690.	Ivory.	An oni watching three blind men playing on a large shell,	...	...	...	...	...	...	...	... signed Riōji,	...	19
691.	Ivory.	Three Shintō dancers,	...	...	...	...	...	...	...	...	...	19
692.	Ivory.	Child and monkey playing with fish in a tank,	...	...	...	...	...	...	...	...	...	19
693.	Ivory.	Kwōsekikō and Chōriō,	...	...	...	...	...	...	...	signed Giokkwōsai,	...	19
694.	Ivory.	Kwōsekikō and Chōriō,	...	...	...	...	...	...	...	signed Riōmin,	...	19
695.	Ivory.	Tobacco pipe mender,	...	...	...	...	...	...	...	signed Riōmin,	...	19
696.	Ivory.	Daikoku with rats in costume,	...	...	...	...	...	...	...	...signed Riōkwō,	...	19

697.	Ivory.	Daikoku and rats, ..	...	...	...	...	...	...	...	...	...	19
698.	Ivory.	Thunder god repairing his drum,		...	...	...	...	...	...	...	...	19
699.	Ivory.	Fujin (god of winds) on a cloud,		...	...	...	...	...	...	...	...	19
700.	Wood.	Figure of oni, ...	...	...	...	...	...	...	...	signed Sen-ichi,		18
701.	Ivory.	Egg plants carved, and decorated with encrusted work,		...	...	...	...	...	...	signed Naomasa,		19
702.	Ivory.	Three bean pods, ...	...	...	...	...	...	...	...	...	...	18
703.	Ivory.	A rice bale and two rats,...		...	...	...	...	...	...	...	...	18
704.	Ivory.	A gourd plant, carved and perforated,...		...	...	...	...	...	...	...	...	18
705.	Ivory.	Fruit of the loquat (biwa),		...	...	...	...	...	...	signed Mitsuhiro,		19
706.	Ivory.	Loquat fruit, ...	...	...	...	...	...	...	...	...	...	19
707.	Ivory.	Boy on a large gourd, ...		...	...	...	...	...	...	...	...	18
708.	Ivory.	Farmer moving giant marrow (Yūgao),		...	...	...	...	...	...	...	...	19
709.	Ivory,	A boy with fan and rattle,		...	...	...	...	...	...	...	...	19
710.	Ivory.	A child with puppy dog,		...	...	...	...	...	...	signed Tomochika,		18
711.	Ivory.	Two children playing, ...	...	...	...	...	...	...	...	signed Tomomitsu,		18
712.	Ivory.	An oni, ...	...	...	...	...	...	...	...	... signed Yūsan,		19
713.	Ivory.	Kintoki, a warrior (when a boy) and the bear,		...	...	...	...	...	...	signed Sadatsugu,		18
714.	Ivory.	A street showman with a puppet and two children, ...		...	...	...	...	...	...	signed Chikamasa,		18
715.	Ivory.	A group of blind shampooers, ...	...	...	...	...	...	...	...	signed Nagatsugu,		18
716.	Ivory.	A Nō dancer, ...	...	...	...	...	...	...	...	signed Shōunsai,		18
717.	Ivory.	A man lifting ball within ball, ...	...	...	...	...	...	...	...	signed Shūraku,		18
718.	Ivory.	Child playing with fan, ...	...	...	...	...	...	...	...	signed Tomochika,		18
719.	Ivory.	God of the winds, ..	...	...	...	...	...	...	...	..	...	19
720.	Ivory.	Octopus dressed as Kiyohimé, ...	...	...	...	...	...	...	...	...	...	19
721.	Ivory.	Figure of child, ...	...	...	...	...	...	...	...	.. signed Hōmin,		19
722.	Ivory.	Carved to represent section of a tree enclosing the head of Daruma,		...	...	...	...	...	...	...	...	19
723.	Ivory.	Flying Tenjo, ...	...	...	...	...	...	...	...	signed Tomotané,		18
724.	Ivory.	Jiraiya (noted thief) on a toad, ...	...	...	...	...	...	...	...	signed Tomotané,		18
725.	Ivory.	A horse, ...	...	...	...	...	...	...	...	...	...	18
726.	Ivory.	An elephant, the trappings encrusted work of metal and shell,		...	...	...	...	...	...	signed Shibayama,		19
727.	Ivory.	A tortoise on a lotus leaf, ...	...	...	...	...	...	...	...	signed Giokuyōsai,		19
728.	Ivory.	A skull encircled by a snake, ...	...	...	...	...	...	...	...	...	...	19
729.	Ivory.	Two tortoises, ...	...	...	...	...	...	...	...	signed Garaku,		18
730.	Ivory.	A tortoise (mino-gamé) with hairy tail on Urashima's box and some sea shells,		...	...	...	...	...	...	signed Giokuhōsai,		19
731.	Ivory.	Karashishi, ...	...	...	...	...	...	...	...	signed Kwaigioku,		19
732.	Ivory.	Karashishi with ball, ...	...	...	...	...	...	...	...	signed Masahiro,		19
733.	Ivory.	Karashishi,...	...	...	...	...	...	...	...	signed Garaku,		18
734.	Ivory.	A fox with a drum, ...	...	...	...	...	...	...	...	signed Kwōsai,		19
735.	Kagami buta.	Ivory and Shibuichi, Shōki, in relief, ...		...	...	...	...	...	...	... signed Minjō,		18
736.	Ivory.	Netsuké A child and puppy, ...	...	...	...	...	...	...	...	signed Kōgioku,		18
737.	Ivory.	A rabbit with persimmon fruit, ..	...	...	...	...	...	...	...	signed Rantei,		19
738.	Ivory.	Two rabbits, ...	...	...	...	...	...	...	...	...	...	19
739.	Ivory.	A rabbit, ..	...	...	...	...	...	...	...	signed Kwaigioku seal Masatsugu,		19
740.	Ivory.	Two rats eating turnip (Kabu), ...	...	...	...	...	...	...	...	signed Rantei,		19

741.	Ivory.	A rat with Daikoku's hammer, ...	... ..	signed Ran-ichi,	19
742.	Ivory.	A stork on her nest, with the nest in wood, ...	... ..	... ..	19
743.	Ivory partly lacquered.	A sparrow, ...	... ..	signed Masatada,	18
744.	Ivory.	Quail and millet, ...	... ..	signed Okatomo,	18
745.	Ivory.	A goose, ...	... ..	signed Mitsuharu,	18
746.	Ivory.	Chicken and egg shell, ...	... ..	signed Dōraku,	18
747.	Ivory.	Chicken hatching out of egg, ...	... ..	signed Masatsugu,	18
748.	Ivory.	Quail and millet, ...	... ..	signed Okatomo,	18
749.	Ivory.	Monkeys playing, ...	... ..	signed Giōhumin,	19
750.	Ivory.	Monkey, ...	... ..	signed Ran-ichi,	19
751.	Ivory.	Monkey dressed in a Kimono, eating peach, ...	... ..	... ..	19
752.	Ivory.	Three monkeys playing chequers, ...	... ..	signed Masatoshi,	19
753.	Ivory.	Monkey and young, with a peach, ...	... ..	signed Tomotada,	18
754.	Ivory.	Eagle attacking monkey, ...	... ..	... ..	19
755.	Ivory.	A monkey dressed in man's clothes, ...	... ..	... ..	19
756.	Ivory.	Three deer, ...	... ..	signed Masayuki,	19
757.	Kagami buta.	Ivory and silver. Rōshi on the ox, engraved, ...	... ..	signed Temmin aged 71,	19
758.	Netsuké.	Ivory. Monkey with peach, ...	... ..	signed Rankwō,	18
759.	Ivory.	Section of a gourd, ...	... ..	signed Hidēmasa,	19
760.	Ivory.	Child playing with tortoise, ...	... ..	... ..	19
761.	Buckhorn.	A snail on fungus, ...	... ..	signed Tami,	18
762.	Ivory.	Child playing flute on the back of an ox, ...	... ..	signed Rantei,	19
763.	Ivory and buckhorn.	Child with two oxen, ...	... ..	... ..	19
764.	Ivory.	Child on ox, ...	... ..	... ..	18
765.	Ivory.	Boy with ox, ...	... ..	signed Ranseki,	19
766.	Ivory.	Chinese sage with a tiger, ...	... ..	signed Kazutora,	18
767.	Ivory.	A Peony flower, ...	... ..	... ..	19
768.	Ivory.	A dragonfly on a temple gong, ...	... ..	signed Ohara Mitsuhiro,	18
769.	Ivory.	A dragonfly and persimmon fruit on a plaited bamboo tray, ...	... ..	signed Masahidé,	18
770.	Ivory.	Willow and flowers in bamboo vase, ...	... ..	signed Shōunsai,	19
771.	Ivory.	A rat on Satoimo (sweet potato), ...	... ..	signed Kōshū,	18
772.	Ivory.	A lizard on bamboo shoot, and fungus, ...	... ..	signed Gen-ichi,	18
773.	Ivory.	Rats on tai fish, ...	... ..	signed Meizan,	19
774.	Ivory.	Various fish, ...	... ..	signed Ikkwōsai,	19
775.	Ivory.	A boy with a giant carp, ...	... ..	signed Kwaraku,	19
776.	Ivory.	Three frogs on a leaf, ...	... ..	... ..	19
777.	Ivory.	A rat, ...	... ..	... ..	18
778.	Ivory.	A goat, ...	... ..	signed Tomoichi,	18
779.	Ivory.	A tiger on bamboo, ...	... ..	signed Tomotada,	18
780.	Ivory.	A tiger on bamboo, ...	... ..	... ..	18
781.	Ivory.	Three horses, ...	... ..	signed Tadachika,	18
782.	Ivory.	The twelve signs of the Zodiac. Rat, ox, tiger, hare, dragon, snake, horse, goat, monkey, cock, dog, boar, ...	... ..	signed Kinriūsai,	19
783.	Ivory.	A boat containing Fukurokuju and two children, ...	... ..	signed Ikkwōsai,	18
784.	Ivory.	A dog, ...	... ..	... ..	19

785. Ivory. A farmer and his family travelling, signed *Ono Riōmin*, 19
786. Ivory. A group of travellers, signed *Giokugasai Riusa*, in his 71st year, 18
787. Ivory. A man checking a runaway horse, the rider thrown. "Beware of fire" is engraved on the tobacco pouch, signed *Toshiichi*, 19
788. Ivory. A stone mason, signed *Ono*, 19
789. Ivory. Cow and calf, signed *Tomotada*, 18
790. Ivory. Snake, signed *Okanobu*, 18
791. Ivory. Snake, 18
792. Ivory. The twelve signs of the Zodiac,... .. signed *Kazutora*, 19
793. Ivory. The six celebrated poets,... .. signed *Ichiyūsai*, 19
794. Ivory. Satō Tadanobu, retainer of Yoshitsuné, defending himself with a goban (chequer board),
signed *Yoshitsugu*, 18
795. Ivory. A group of karako (chinese children) playing, 18
796. Ivory. Oni moving a huge charm bag, and carrying a mask, signed *Mingoku*, 19
797. Ivory. Dragon coiled, signed *Hōgen Rantei*, 19
798. Ivory. The poetess Ono-no Komachi in her old age,... .. 19
799. Ivory. A farmer and his family travelling, signed *Minkoku*, 19
800. Ivory. Oguri Hangwan (famous horseman) on horseback, the horse standing on chequer board,
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801. Ivory. Carved and perforated. The seven sages in the grove of bamboo,
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802. Ivory. A street showman and children,... .. signed *Tsunémasa*, 19
803. Ivory. A rat eating persimmon fruit, 19
804. Ivory. End tile, used in a row on a house roof or temple (Oni-gawara, devil tile). The head of an oni in relief, signed *Rankwō*, 19
805. Ivory. Daruma, the face carved, the dress decorated with encrusted work, the back engraved with diapers, signed *Dōshō (Shibayama)*, 18
806. Ivory. A boy seized by an octopus, 19
807. Ivory. A bowl decorated with a branch, in relief. Inside the bowl a rat and part of a fish, ... 19
808. Ivory, partly lacquered. A Nō dancer in a shōjō mask, signed *Riukei*, 18
809. Ivory. A street showman asleep, and a monkey stealing his rice, 18
810. Ivory. A farmers wife and children, 19
811. Ivory. Manzai dancers, signed *Minkoku*, 19
812. Ivory. A hunter and his dog, signed *Masatoshi*, 19
813. Ivory. A man pushing a raft, 18
814. Ivory. Manzai dancers, signed *Chōkwōsai*, 18
815. Ivory. Street showman with a monkey and mask, 19
816. Ivory. Jurōjin and boy dancing,... .. signed *Shōunsai*, 18
817. Ivory. Hotei carrying a child and his bag suspended on his staff, one at each end, 19
818. Ivory. Daikoku carrying a huge radish (daikon) on which is a rat, signed *Tomochika*, 18
819. Ivory. Manzai dancer, signed *Masatsugu*, 19
820. Ivory. Gensō (Chinese Emperor) and Yōkihi (a celebrated beauty), signed *Jorin*, 18
821. Ivory. A priest sawing off the horns of an oni, signed *Tomochika*, 18
822. Ivory. Fukurokuju with the scroll. A child is offering him a peach, 18
823. Ivory. Fukurokuju, signed *Shōunsai*, 19

824. Ivory, carved and perforated. Daikoku carrying a branch with new year decorations, and a child accompanying him, signed *Hidēchika*, 18
825. Wood. A duck, signed *Shūmin*, 18
826. Wood. A group of tortoises, signed *Kwōmin*, 18
827. Wood. A mermaid (Ningio), signed *Tadatoshi*, 18
828. Wood. A Kappa (river monster) with a cucumber, signed *Shunsai*, 18
829. Wood. Tengu emerging from an egg, signed *Shūmin*, 18
830. Wood. A pumpkin with a rat (in ivory) peeping out of a hole, signed *Ikkwōsai*, 18
831. Wood. A pumpkin, signed *Tadētoshi*, 18
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841. Wood and ivory. Child playing with mask, signed *Hōgioku*, 18
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863. Ivory. Karashishi (Corean lions) on and around a ball, signed *Masamitsu*, 19
864. Ivory. Two fisherman, one seized by octopus, signed *Tōun*, 18
865. Ivory. A Nō dancer, signed *Mitsukiyo*, 19
866. Ivory. Man asleep after grinding meal, 18

867.	Ivory.	A dog with his fore feet on a ball,	19
868.	Ivory.	Three Saké drinkers,	signed Ikkwōsai,	...	19
869.	Ivory.	A man polishing a bell, (a symbol of intellectual cultivation,)	...	...	...	...	signed (and seal) Shūkōsai,	...	18
870.	Ivory.	A skull,	...	...	...	...	signed Tadachika,	...	18
871.	Ivory.	A group, tea gathering,	...	...	...	...	... signed San'eo,	...	19
872.	Ivory.	A figure of Uzumé with a cat,	...	...	...	...	signed Naomitsu,	...	19
873.	Ivory.	Fukusuké going to his bath,	...	...	...	...	... signed Rantei,	...	19
874.	Ivory.	A vendor of rat poison dancing,	signed Masatoshi,	...	19	
875.	Ivory.	A servant tying the sandal of his blind master,	18	
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877.	Ivory.	Six blind men quarrelling,	signed Toshiichi,	...	19	
878.	Ivory.	Five blind men quarrelling,	signed Giokusai,	...	19	
879.	Ivory.	Woman reading a letter, a blind man shampooing her,	...	...	...	...	... signed Jorin,	...	18
880.	Ivory.	Three blind men quarrelling,	...	...	...	...	... ..	...	19
881.	Ivory.	A tortoise seller, and a boy customer,	...	...	...	...	signed Tamikuni,	...	19
882.	Ivory.	A monkey with Corean lion mask,	...	...	...	...	signed Masayuki,	...	19
883.	Ivory.	Cock and hen on a drum,	...	...	...	...	signed Shūgetsu,	...	18
884.	Ivory.	A ferry boat and passengers,	...	...	...	...	signed Ono Riōmin,	...	19
885.	Ivory.	A shishi dancer,	...	...	...	...	signed Giokuzan,	...	19
886.	Ivory.	Two boys with masks imitating dancer,	...	...	...	...	...signed Riōmin,	...	19
887.	Ivory.	Kwan-u, (Chinese warrior),	...	...	...	...	signed Anrakusai Mitsukuni,	...	18
888.	Ivory.	A street hawker,	...	...	...	...	...signed Riūsai,	...	19
889.	Ivory.	A group of children at play,	...	...	...	...	signed Riōkōwō,	...	19
890.	Ivory.	A Samurai's servant resting after carrying a gigantic gourd,	..	...	...	...	...	...	18
891.	Ivory.	Shōki pelting an oni with beans,	...	...	...	...	...	...	19
892.	Ivory and Metal.	Hōzuki (cape gooseberry) plant,	...	...	...	...	...	...	19
893.	Ivory.	A group of children playing with a figure of Daruma,	...	...	...	...	signed Seigioku,	...	19
894.	Ivory.	A ferry boat with the seven sages as passengers,	...	...	...	...	... signed Ikkōsai,	...	18
895.	Ivory.	Seiōbo Urashima and Miura-no-Osuke, (example of longevity) in a saké cup,	...	...	...	...	signed Hoshin,	...	19
896.	Ivory.	Daikoku with rats in costume dancing,	...	...	...	...	... signed Riomin,	...	19
897.	Ivory.	A sambaso dancer,	...	...	...	...	signed Mitsuhiro,	...	19
898.	Ivory.	Rats on rice bale,	...	...	...	...	...	...	18
899.	Ivory.	An insect (Cicada),	...	...	...	...	...	...	19
900.	Ivory.	Manzai dancers,	...	...	...	...	...	...	19
901.	Ivory.	A Dutchman and child,	...	...	...	...	..	...	18
902.	Ivory.	An oni on the head of Shōki,	...	..	...	...	...	...	18
903.	Ivory.	Figure of Mafushi (Chinese sage),	...	...	...	...	...	...	18
904.	Ivory.	A Dutch figure,	...	...	...	...	...	...	18
905.	Wood.	Hechima (loofah plant)	...	...	...	...	...	...	18
906.	Ivory.	Rats feeding in a coil of rope,	...	..	...	...	...	...	18
907.	Wood	lacquered in red and gold. A carp,	...	...	...	...	...	...	18
908.	Ivory.	Court servant crying,	...	...	...	...	... signed Ichiju,	...	19
909.	Wood.	A figure with a branch,	..	...	...	...	signed Minko, aged 74,	...	18
910.	Ivory.	Shōki, an oni on his back,	...	...	...	...	...	...	19
911.	Wood.	Dutch woman testing egg,	...	...	...	...	signed Shūgetsu,	...	18

912.	Ivory.	Figure of Fukusuké with movable head,	...	...	...	...	...	signed Masaharu,	19
913.	Wood.	Mafushi (Chinese sage),	...	...	...	...	...	signed Masahidé,	18
914.	Wood.	The sage Tekkai,	...	...	...	...	...	...	18
915.	Wood.	Figure lacquered in colours,	...	...	...	...	...	probably by the first Shūzan,	18
916.	Wood and Ivory.	Figure of woman to imitate Daruma,	...	...	...	...	...	signed Minkō,	18
917.	Wood.	Blind man against a temple pillar of wood,	...	...	...	...	...	signed Giokkwō,	18
918.	Wood.	A tree trunk with a snake inside in ivory,	...	...	...	...	...	...	18
919.	Wood.	Mafushi (Chinese sage) with a gourd (in cornelian),	...	...	...	...	...	signed Gariō,	18
920.	Wood.	Riugin. The dragon king with the gem that rules the tides,	...	...	...	...	...	signed Tamétaka,	18
921.	Ivory.	The head of Jurōjin with a long beard,	..	...	...	...	...	...	19
922.	Ivory.	Two Dutch figures	...	...	...	...	...	...	18
923.	Ivory.	Two monkeys performing as acrobats,	...	...	...	...	...	...	19
924.	Wood.	Tōba (Chinese poet and scholar) on a mule,	...	...	...	...	...	...	18
925.	Ivory.	Chōkwarō (one of the Rishi) with his gourd,	...	...	...	...	...	signed Masaichi,	19
926.	Ivory.	Urashima opening the box (tamate-bako) given him by the princess, in the dragon castle under the sea,	...	...	...	...	...	signed Shigémasa,	19
927.	Ivory.	Raijin, the thunder god,	...	...	...	...	...	signed Sanao,	19
928.	Ivory.	Two oni pelted with beans,	...	...	...	...	...	signed Riōkwō,	19
929.	Ivory.	Two oni escaping from a shower of beans,	...	...	...	...	...	signed Masatoshi,	19
930.	Ivory.	Hotei with his bag,	...	...	...	...	...	signed Hidémasa,	18
931.	Ivory.	Chinese sage playing koto (harp),	...	...	...	...	...	signed Zuikoku,	18
932.	Ivory.	Court personage,	...	...	...	...	...	signed Kōshū,	19
933.	Ivory.	Hotei and child,	...	...	...	...	...	...	19
934.	Ivory.	Fukurokuju,	...	...	...	...	...	signed Hōriu,	19
935.	Ivory.	Fukurokuju, a child and the attendant deer,	...	...	...	...	...	signed Hōshinsai,	19
936.	Ivory.	Kwakkio (one of twenty-four examples of Chinese filial piety),	...	...	...	...	...	signed Giokkwōsai,	19
937.	Ivory.	Ono-no-dōfu (a court noble) watching the frog trying to leap on willow branch; after several attempts the frog succeeded, and so taught him a lesson of perseverance,	...	...	...	...	...	signed Masatsugu,	19
938.	Ivory.	Dragon listening to the goddess Benten playing the koto,	signed Fuboku,	18
939.	Ivory.	The six poets,	signed Isshōsai Naomitsu,	19
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942.	Ivory.	The seven sages in the bamboo grove,	signed Riuchin,	19
943.	Ivory.	Soga-no Tokinume fighting with Goshō-no Gorōmaru from the book "Soga Monogatari,"	signed Tomochika,	18
944.	Ivory.	Kintoki with his axe,	signed Gioku-un,	18
945.	Ivory.	Oni on Shōki's hat,	18
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947.	Ivory.	Tokimasa arranging three scales of the Dragon to form his (the Hōjō) crest. The goddess Benten and the dragon are also shewn	18
948.	Ivory.	The same subject as 947, ..	...	...	...	...	...	signed Shōunsai,	18
949.	Ivory.	Fūjin, the wind god,	...	...	...	...	...	...	19
950.	Ivory.	The Takarabuné (ship of good fortune) with the seven gods,	...	...	...	...	...	signed Riusa,	19
951.	Ivory.	The same subject as 950, ...	...	...	...	...	...	signed Riukoku,	19

952. Ivory. A Chinese boat with two figures, signed *Jorin*, 18
953. Ivory. The Takarabuné with four of the gods of good fortune on board, Yebisu, Bishamon,
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954. Ivory. The ship of good fortune, signed *Isshūsai*, 19
955. Ivory. Raijin, the god of thunder, with mill stones, signed *Masatsugu*, 19
956. Ivory. Tokimasa and Benten at Enoshima, signed *Minko*, 18
957. Ivory. The seven sages in the grove of bamboo, 19
958. Ivory carved and perforated. Jō and Uba in a grove of pine trees, signed *Tōun*, 19
959. Ivory. Shōki looking after oni down a well, signed *Sanee*, 19
960. Ivory. Handaka (one of the sixteen rakan), the dragon has just emerged from his bowl,
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961. Ivory. The six poets, signed *Riuyei*, 19
962. Ivory. Kanshin creeping under the legs of the coolies to show his patience under insult,
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964. Ivory. Rihaku, a Chinese poet, signed *Tomohidé*, 18
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966. Ivory. Sanada Yoichi throwing a huge stone to show his great strength, signed *Masatsugu*, 19
967. Ivory. Daruma rising after his long meditation of nine years, signed *Giokuzan*, 19
968. Ivory. Man and rat, 19
969. Wood. Kiyohimé (her body was changed to a snake) pursuing Anchin her priest lover, who has
taken refuge under a bell, signed *Minko*, 18
970. Wood. Tengu in a man's dress, 19
971. Wood. Yojō piercing with his sword the mantle of his foe, 18
972. Wood. Children playing with a mask, 18
973. Wood. A Temple servant drinking saké, signed *Minkoku*, 19
974. Wood. Nitán-no Shiro killing the boar, 18
975. Wood. Shishi dancer, signed *Shūyo*, 18
976. Wood. Handaka with the dragon, signed *Minkoku*, 19
977. Wood. Niō making huge straw sandal, signed *Naoyuki*, 18
978. Wood. Ono-no Kamachi with a card of poetry, signed *Tadatsugu*, 18
979. Wood. Tenaga (long armed men) and Ashinaga (long legged men), 18
980. Wood. Kiku Jidō (a favourite at the Chinese Emperor's court 947 B.C.), 19
981. Wood. Kioreijin, a Chinese rishi, 19
982. Wood. Kiyohimé and the bell, signed *Masatoshi*, 18
983. Wood. Hankwai (Chinese warrior), signed *Giokkōwō*, 18
984. Wood. Tadamori arresting the temple servant, signed *Toyozané*, 19
985. Wood. Momotarō (little peachling) and his parents, signed *Teizui*, 19
986. Wood. A woman amusing a child with a mask, 19
987. Wood. A priest and oni wrestling on a lotus leaf 18
988. Wood. Oni with Shōki under a basket, signed *Tomoichi*, 18
989. Ivory. Yebisu on a fish, signed *Chikayoshi*, 19
990. Ivory. Kiyohimé and the bell, 18
991. Ivory. Shishi dancer and musicians, signed *Tōun*, 19
992. Ivory. Figure with a mask holding a bowl, signed *Seishi*, 19

993.	Ivory.	A coolie pounding miso,	signed Ono	19
994.	Ivory.	Tokiwa. Yoshitomo's wife with her three children,	...	...	...	...	...	signed Riomin,	19
995.	Wood frame enclosing a miniature painting of Sugoroku, a race game with the stations on the Tōkaidō road,	18
996.	Wood lacquered.	Octopus in a jar,	...	...	...	...	...	signed Masahisa,	19
997.	Wood and Ivory.	A bee's nest,	...	...	...	...	...	signed Masatomo,	18
998.	Wood, ball shape, with chrysanthemums carved in low relief,	...	...	...	...	...	...	signed Miwa,	18
999.	Wood.	Monkeys cutting huge pumpkin,	...	...	...	...	...	signed Naohisa,	19
1,000.	Wood.	An octopus and monkey,	...	...	...	...	...	signed Naohisa,	19
1,001.	Ivory.	Ono-no Komachi (a court favourite and poetess), seated by the wayside old and ragged,	...	...	...	...	...	...	18
1,002.	Ivory.	A woman closing the ear of her husband to prevent his hearing idle scandal,	...	...	...	...	...	signed Shōmin,	19
1,003.	Ivory.	The sixteen Rakan,	...	...	...	...	...	signed Mitsutani,	19
1,004.	Ivory.	Boy on horse galloping over two children,	...	...	...	...	...	signed Hidétoshi,	19
1,005.	Ivory.	Daruma drinking Saké, the dress inlaid bill of Toucan, carved,	signed Masaichi,	19	
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1,008.	Wood.	Woman at her toilet and child playing,	signed Miwa,	18	
1,009.	Wood.	A rat on Awabi (shell fish),	signed Tadatoshi,	18	
1,010.	Lacquer (Surihigashi).	Karashishi and Peony,	...	...	...	...	...	...	18
1,011.	Kagami buta.	A fly on the lid of a Cooking Kettle (nabe) in Sentoku bronze...	...	...	...	...	...	...	18
1,012.	Netsuké. Ivory.	A mask of Uzumé,	...	...	...	...	...	...	18
1,013.	A bean in yellow crystal,...	...	...	...	...	...	...	...	—
1,014.	Kagami buta.	Shōki and Karashishi, engraved on silver,	...	...	...	...	signed Shojo-o Temmin,	18	
1,015.	Netsuké. Wood.	A house in gold lacquer on panel of shell	...	...	...	...	...	...	18
1,016.	Wood painted.	A Chinese sage,	...	...	...	...	A Nara netsuké probably by Shūzan,	18	
1,017.	Ivory.	Man frightened by Octopus in a basket,	...	...	...	...	...	...	19
1,018.	Ivory.	Daruma stretching himself. An Oni on his back, another at his feet,	19	

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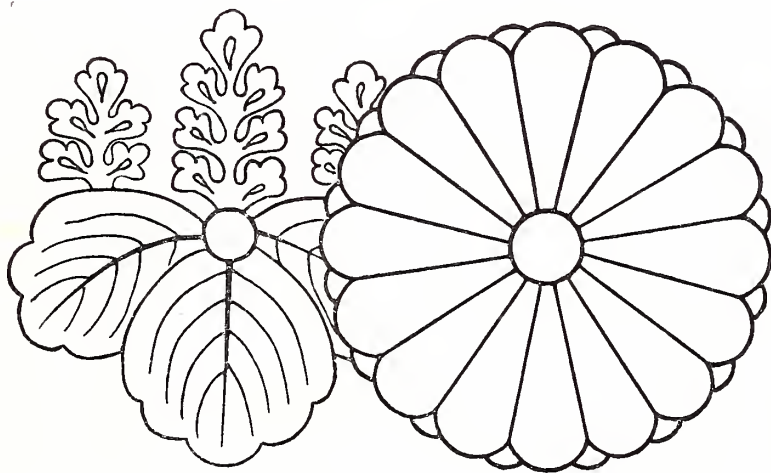
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Mitsutani ...	—	1,003	Riōkwō ...	214	928
Miwa ...	102	64, 296, 474, 621, 646, 674, 677, 851, 998, 1,008	Riōmin ...	9	694, 884, 886, 994
Moritoshi ...	213	252	Riōmin ...	20	896
Motonobu ...	298	156	Riōmin ...	81	196
Nagasada ...	247	953	Riōmin ...	132	9, 108, 695, 785
Nagatsugu ...	22	715	Ritsuō ...	—	277
Nansai ...	193	962	Riuchin ..	88	46, 942
Naohidé ...	160	244	Riugioku ...	43	73
Naohisa ...	49	501, 681, 683, 999, 1,000	Riukei ...	30	3, 89, 429, 544, 808
			Riukō ...	194	419, 420
			Riukoku ...	133	957
			Riukoku ...	205	171
			Riukwōsai ...	272	627
			Riumin ...	190	81, 82
			Riumin ...	294	185, 188
			Riumin ...	299	153, 163, 209, 543
			Riuraku ...	6	83

	Signature Number.	Catalogue Number.		Signature Number.	Catalogue Number.
Riusa ...	185	786, 950	Shūroku ...	290	103
Riusai ...	176	888	Shūroku ...	296	472
Riusen ...	175	235	Shūyo ...	124	975
Riushinshi ...	295	412	Shūzan ...	24	55, 68
Riuyei ...	199	961	Shūzan ...	122	660
Sadatsugu ...	91	713	Shūzan ...	238	23, 494, 499, 617, 618 638, 915
Sanchō ...	109	655	Sōichi ...	248	225
Sane-o ...	96	871, 927, 959, 1,006	Sōmin ...	141	260
Sanshō ...	195	21	Sōmin ...	297	102
Seigioku ...	17	893	Sōmin ...	304	167
Sei-ichi ...	286	159	Sozan ...	241	316
Seimin ...	292	106	Sukemitsu ...	52	50, 51, 52, 61, 66, 75
Seishi ...	222	992	Sukesato ...	78	44, 563
Sekiju ...	119	613	Sukeyuki ...	233	586
Sekishū ...	166	508	Tadachika ...	207	98, 99, 781, 870
Senichi ...	41	700	Tadahidé ...	32	27
Shibayama ...	242	184, 204, 207, 208, 225, 226, 306, 612, 726	Tadakuni ...	70	43
Shigemasa ...	60	598, 599, 926	Tadamichi ...	237	168
Shigioku ...	123	322	Tadatoshi ...	38	57, 462, 555, 566, 578, 827, 831, 859, 1,009
Shin-ichi ...	206	498	Tadatsugu ...	103	486, 978
Shōgioku ...	108	601	Tadayoshi ...	192	87
Shōju ...	59	475, 671	Takahisa ...	54	72
Shōkasai ...	278	371	Takamitsu ...	53	70
Shōmin ...	129	19	Tametaka ...	44	480, 509, 920
Shōmin... ..	226	1,002	Tamikuni ...	189	881
Shōroku ...	234	176	Tamimasa ...	138	659
Shō-un-sai ...	285	614, 685, 716, 770, 816, 823, 948	Tansō ...	154	328
Shōzan ...	34	438	Teiji ...	74	310, 454, 455
Shūgetsu ...	25	662, 883, 911	Teizan ...	191	425
Shūgioku ...	126	398	Teizui ...	225	985
Shūkōsai ...	249	869	Temmin ...	293	157, 757 1,014
Shūmin... ..	140	829	Toki Hōgen ...	277	80
Shūmin... ..	164	825	Tomiharu ...	97	48
Shūmin... ..	301	117, 122, 154	Tōmin ...	106	549, 631
Shunkwōsai ...	284	241	Tomochika ...	10	20, 94, 95, 151, 524, 710, 718, 800, 818, 821, 943, 963
Shunsai... ..	128	828	Tomochika ...	112	522
Shū-ō ...	66	590, 596			
Shūroku, ...	80	717			

	Signature Number.	Catalogue Number.		Signature Number.	Catalogue Number.
Tomohidé ...	92	964	Tomoyuki ...	89	650
Tomohisa ...	200	49	Toriō ...	75	364
Tomoichi ...	58	516, 525, 526, 531, 571, 574, 580, 587, 666, 684, 778, 988	Toshi-ichi ...	230	787, 877
			Tō-un ...	93	864, 958, 991
Tomokado ...	65	445	Tō-un-sai ...	279	187
Tomomasa ...	90	876	Tōyei ...	231	619
Tomomitsu ...	79	711	Toyomasa ...	21	284, 446, 447, 658
Tomonobu ...	120	680	Toyozané ...	35	984
Tomonobu ...	203	584	Tsunemasa ...	180	802
Tomotada ...	4	85, 595, 753, 779, 789	Yasuatsu ...	150	842
Tomotané ...	13	723, 724	Yoshiaki ...	287	408
Tomotsugu ...	186	24	Yoshi-ichi ...	137	552
Tomotsuné ...	56	56	Yoshitsugu ...	19	794
Tomotsuné ...	162	503	Yusen ...	227	712
			Zuikoku ...	168	931



TSUBA.

INTRODUCTION TO THE STUDY OF TSUBA.

OF the several mounts of the Japanese sword, the *tsuba*, or guard, may be looked upon as the most impressive and the most interesting. It presents extraordinary variety in the way of material, of design, and of technical accomplishment. It offers an adequate surface for the due development of the decorative motive, and can be as conveniently displayed and preserved for examination as a coin or medal. On its production every resource of the metallurgical art was brought to bear. Its ornamentation reveals the Japanese fertility of invention, ingenuity of adaptation, certainty of hand, originality, boldness and finish.

Essentially the Japanese sword-guard is a flat plate of metal. Its outline is most commonly circular or somewhat elliptical, but other forms are not uncommon. Amongst these may be named the rounded oblong, the barrel-shaped, the square, the octagonal, the diamond-shaped, the four-lobed, and the four-cusped. Irregular and picturesque outlines not infrequently occur. Some of these seem to be quite casual in origin; others are derived from the shapes of the flower-spray, or the tree-branch which has been coiled or twisted into an approximately circular form. In connection with the forms of sword-guards the openings which occur in them may be noted. In addition to the wedge-shaped central opening for the passage of the sword-blade there are frequently two lateral holes, one of them elliptical, the other three-lobed. Through the former the *kozuka* passed, through the latter the *kōgai*. Sometimes the *kozuka* opening alone exists; sometimes both holes are stopped up with plugs of pewter, bronze, shakudō, shibuichi or copper, these plugs being generally stamped or inlaid with conventional patterns.

Guards vary much in size, which is determined in great measure by the size of the weapon to which they belong. For the smaller swords a guard rather less than 3 inches in diameter is usual, but the daggers commonly have a mere collar. Large guards, occasionally as much as 4 inches across, belong to swords of 25 to 32 inches in length of blade. The weight of an average guard is about $2\frac{1}{2}$ or 3 ounces avoirdupois. Many of the Akasaka guards, which are largely perforate and cut away, are as heavy as the solid guards with relief-decoration, for they were made thicker in substance in order to secure adequate strength.

The earliest guards were made of iron; this metal was also much used in later times. Copper, various kinds of bronze, and the two distinctively Japanese alloys, shibuichi and shakudō, as well as silver and even gold, were frequently employed as the material for *tsuba*, and also to a large extent in their decoration. An alloy known as *sentōku* was not infrequently used. It is somewhat soft and of a brass-yellow hue, and contains zinc, tin, and lead, though the predominant constituent is of course copper. With the exception of silver and gold all the above-named metals present an altered surface or patina, sometimes produced by heat alone, but generally by means of a treatment of the completed guard with a pickling solution. Guards made of materials other than metals are rare, but bone, ivory, wood, leather, papier maché, and tortoiseshell were occasionally employed, the wood, leather and papier maché being lacquered. A few words concerning the iron so often employed for *tsuba* (and indeed for other accessories of the sword and for many ornamental and useful objects) may not be out of place. It proves on analysis to be remarkably pure, the carbon,



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T. 591.

T. 592

silicon, phosphorus and sulphur, present, when added together, not amounting to 2 parts in 1,000. The highest amount of sulphur found was but 6 parts in 100,000—a degree of freedom from this obnoxious element never reached in any European iron, and attributable to the purity of the iron ore employed (the magnetic oxide), and to the use of charcoal in its reduction. Another peculiarity of the iron employed in former times for Japanese sword-guards is its softness. Frequently its hardness is no greater than that of rolled platinum, and rarely exceeds that of fluor-spar. If we assign 15 degrees of hardness to the iron of a tsuba, good English razor-steel will be represented by 60 degrees. The specific gravity of tsuba-iron is high, varying between 7·8 and 7·9.

The chief processes employed in the ornamentation of sword-guards may be summarised thus—Hammer-marking and cold punching; chasing; saw and file-cutting; etching; flat-inlaying with various metals, with mother-of-pearl, with lacquer; encrusting with various metals, and with other materials, such as agate, ivory, coral, and mother-of-pearl; associating together several metals so as to produce stratified (No. 338) and mottled appearances; enamelling. To these processes must be added the various methods in use by Japanese craftsmen to produce surface-colourations upon metals. The red patina of sub-oxide formed upon copper, and the black patina of magnetic oxide formed upon iron, with the violet-black film on shakudō, and the grey film on shibuichi, afford notable examples of these characteristic methods of decorative treatment.

A few observations as to certain peculiarities in the use made by Japanese artificers of some of the above-named methods of ornamentations may be of interest in studying their work. Thus the marks made by the blows of the hammer are not usually (as in European hammered work) arranged after a fashion of careless symmetry, but are grouped together in a few places on a guard after what seems a quite capricious manner. So the designs borne on punches are not impressed upon the surface with regularity or completeness (41). In the case of saw-cutting (434) the exceedingly neat and narrow slits—often too fine to admit the passage of a strip of writing-paper—are particularly worthy of admiration as examples of technical accomplishment. Etching with acids was rarely used to produce definite patterns, but chiefly for developing with unequal relief the twists and foldings of wrought iron. It should be remarked that nearly the whole of what appears to be engraved work on guards, is really accomplished, however fine the lines and however free the curves, by means of repeated blows with a fine chisel. The several kinds of inlaying and incrusting met with on tsuba may be conveniently designated by the three Italian terms—*Intarsia*, *Damaschina*, *Azziminia*. The first of these words may be used to signify flat-inlaying, the second ordinary incrustation, the third the application of a metallic leaf or foil to a roughened surface. Sometimes a design in intaglio was filled up by a material in a liquid state, such as lacquer or molten lead or speculum metal. The curious and thoroughly Japanese method of associating together two or more differently coloured metals which goes under the native name *mokumé* (309) demands a few words of explanation. In this method two or more sheets of metal having been joined together are so treated by the punch, the chisel and the hammer, as to exhibit side by side patches of the several constituent metals. The true *mokumé* is imitative of the grain of wood, but the term is loosely applied by Western writers on Art-workmanship to many other arrangements of coloured metals in association. Enamel both translucent (61) and opaque (326) was used not infrequently for the decoration of tsuba, both the *cloisonné* (528) and the *champlevé* (193) methods being adopted. Translucent enamels on a gold ground (489) inset in iron are said to have been invented by Dōnin of the Hirata family about A.D. 1600; he died in 1646.

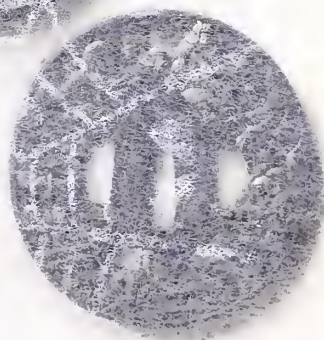
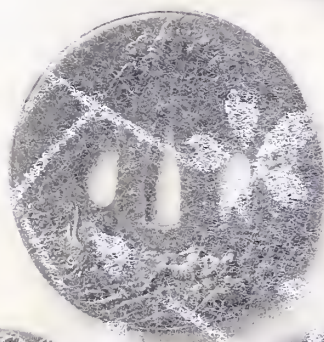
The designs met with on tsuba are innumerable, and it would be impossible to describe them unless we were prepared to give a synopsis of the major part of the traditions, the wars, the legends, the mythology and the domestic manners and customs of the Japanese. And even then the story would remain imperfect if it did not include an account of the foreign influences which affected the native art, together with many particulars

as to the scenery and the fauna and flora of the country, and as to the immense variety of geometrical and highly conventionalised ornamental motives employed by Japanese artists in metal.

In their treatment of certain large classes of natural history subjects as decorative motives, the Japanese artificers remain unrivalled, although weak and poor work from the hands of inferior craftsmen is of course not wanting. In the representation of the human figure anatomy and proportion were generally ignored, while action and expression were frequently pushed to the limits of caricature. Birds, fishes, and insects were treated with consummate skill. Perhaps the greatest triumphs were achieved in the case of plants. Here it is difficult to decide which is more beautiful, the pierced and relief work in plain iron or the rich ornament executed in gold, silver and variously coloured metallic alloys. One point at least may be noticed—that the plants which are but rarely and quite occasionally represented on tsuba are as thoroughly understood and their characteristics as accurately rendered as the plants which form the usual stock-in-trade of the Japanese artist—such as the cherry, the plum, the peony, the bamboo and the fir. In saying this I have in view the treatment of a few plant forms of which I have met with a solitary example, or, at most, two or three instances. Amongst these may be named a saxifrage (*Saxifraga sarmentosa*), a Sarsaparilla (*Heterosmilax japonica*), a cycad (*Cycas revoluta*), and Indian corn (*Zea mays*). It should be noted that the identification of the species of plants represented on tsuba is not always easy by reason of the highly conventional treatment adopted in some cases. Still something like one hundred and fifty distinct kinds have been recognised. Some of these are shown in picturesque groupings and in a perfectly naturalistic style, others are reduced to their simplest elements and stiffened into geometrical forms. As might be expected the chrysanthemum and several other plants adopted as armorial cognizances frequently afford examples of extremely conventional treatment. There exists, for example, a very large group of forms derived from the chrysanthemum. The imperial badge or *mon*, a flower of sixteen rays, may be regarded as the type, but connected with it are many patterns of a chrysanthemoid character in which the number of rays is some multiple of eight, such as 24, 32 and 64.

The inscriptions on tsuba convey much interesting information. They comprise one or more of the following indications:—The name or names, personal and family, of the maker of the guard; and, not infrequently the designation of his studio; the place or province where the maker worked; the date; the age of the tsuba-maker; the original designer; the name or title of the person for whom the guard was made; a dedication. Generally the information is limited to the first two items in the above list: it is greatly to be regretted that records of date are extremely rare, and that a large proportion of fine guards bear no signature or mark of any kind. The completer form of an ordinary inscription may be exemplified by an example. Thus we read the Chinese characters on one guard (No. 167) as follows:—Chōshū Hagi ju Kawaji Rokuroyemon Masakata tsukuru. This, being interpreted, becomes “made by Masakata (personal name) Kawaji Rokuroyemon (family name) resident in (the town of) Hagi, (Province of) ‘Chōshū.’” The name of the artist is often followed by his monogram called the *Kakihan*, (171) sometimes a seal-design known as the *in* occurs (91) but this generally stands alone. The dates on guards are rare, especially those belonging to periods earlier than the present century. They are indicated in two ways. In one of these the era (*nengo*) is given and is followed by a numeral. In the other system cycles of 60 years are used.

Collectors of tsuba are naturally desirous of classifying their specimens according to a definite system. To accomplish this in a satisfactory manner with the data at one's disposal is at present impossible. We may begin our series with the simpler and more archaic types of an obviously early time, but even here, in the absence of signatures, and with the knowledge that there were revivals of ancient patterns at subsequent periods, the task is fraught with difficulty. It is pretty certain that the artistic sword-guard was not introduced until the end of the 15th century. In the early part of the following century the work of Nobuiyé and the 1st Umétada is believed to mark a decided advance, although somewhat earlier Goto Yūjō appears to have turned



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T 134

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T 306



T 561



T 456



T 346



T 122



T 261



T 511



T 178



out highly developed specimens of artistic workmanship. Somewhat later we meet with tsuba pierced with scattered flowers of plum and cherry; to about the same period the *Chrysanthemoid* guards, and those early skeleton guards in which are reproduced certain armorial badges, (435) may be assigned. In the early part of the 16th century bronze encrustations in a rough style were often applied to iron tsuba; so also were flat inlays of silver, copper and bronze, in floral and leafy forms (390). In the latter part of the 16th century we first meet with the guards of pierced tendril-work (352) which Mr. Gilbertson very reasonably suggests were made under the influence of the work of the Portuguese armourers, whom the Jesuits brought to Japan. With the advent of the 17th century came a marked increase in the number of tsuba makers who signed their productions, and a greater prevalence of elaborate work in various copper-alloys. Several of the best-known of the Schools of sword-guard chasers arose in this century. Amongst these the Nara and Hirata Schools, and those of Sōten, Yokoya and Shōami may be named. In the first half of the 18th century the closely allied Hamano and Ōmori Schools were founded, along with many others, distinguished, for the most part, by an increased feeling for natural forms and the abandonment of the academic thralldom which characterised many of the early schools such as the School of Gotō. During the course of the 17th and 18th centuries members of the Gotō, Umétada and Miōchin families continued to sustain the repute of their studios. Kinai, who worked in the latter part of the 17th century, and was allied to the Miōchin School, produced openwork guards of highly sonorous pure iron, which, in design and surface-modelling have never been surpassed. The Gotō school degenerated greatly in the latter part of the 18th century, producing work, showy and elaborate indeed, but sadly lacking in strength and vitality. However, in the beginning of the present century, one of the Gotō, who had taken the name Ichijō, produced excellent work, while down to the Restoration of 1868 many fine tsuba were turned out. As an indication of the immense mass of material which has to be dealt with in classifying Japanese sword-guards it may be mentioned, that a moderate estimate of the total number of tsuba-makers would reach two thousand. No attempt to range all these under the forty or fifty Schools which have been recognised by Japanese experts could be successful with the critical apparatus at present in our possession. It seems better to be content with such an arrangement of tsuba as can be arrived at by first taking into consideration those characteristics of the specimens which appeal to the critical artistic eye of the European. Then corrections and developments, derived from such knowledge as we possess of Japanese Schools, are introduced. To data derived from the latter source, when indisputable, prior authority must of course be allowed. Some collectors perhaps do wisely in abandoning any attempt at chronological sequence, classifying the specimens merely by subject and mode of treatment. °

A. H. CHURCH.

TSUBA.

Unless otherwise specified the decoration is in relief in various metals and chased.

	Century.
1. Copper Bronze. Coins (Cash) in low relief on a ground imitating leather, (<i>Kakihan only</i>),	18
2. Shakudō, pierced and chased. A Dragon, signed <i>Omori Teruhidé</i> ,	19
3. Iron Damascened in gold, silver and shakudō. The wife of Kiōshi by the pond—(one of the 24 Chinese acts of filial piety), seal <i>Kiyonaga</i> ,	18
4. Shibuichi encrusted with various metals, chased and in low relief. Hermit under a pine tree, signed <i>Hagino Kwōzui</i> ,	19
5. Shakudō. Flat inlaying and engraved. New year's dancers,	18
6. Sentoku, pierced and chased. Dragon and clouds,	18
7. Shibuichi. Ono no Komachi and Sōjō Henjō, two of the famous six poets seated under a cherry tree. Inscribed "made by request of Omura Michiteru," ... signed <i>Murakoshi Kunzui</i> ,	18
8. Iron chased and in relief. Dogs in silver. Inscribed "made by Umetada Gen-ichi and forged by Yoshitsugu,"	17
9. Iron pierced and in low relief. Kiku crest and maple leaves,	18
10. Shakudō nanako-ji, pierced and inlaid with various metals. Yoritomo and his retainers hiding in a tree, signed <i>Sōheishi Niudō Sōten of Hikone</i> ,	18
11. Shibuichi, Wistaria and insects, signed <i>Harutoshi</i> ,	18
12. Sentoku imitating leather. Chrysanthemum flowers and butterfly in relief in silver, the leaves, bamboo, and stream, engraved, signed <i>Takeshima Ichiju</i> ,	18
13. Shakudō with yellow bronze rim, chased and in relief. Dragon and waves,	18
14. Iron pierced, the rim inlaid in gold. Flowers and leaves, signed <i>Okada Nobuharu of Hagi, Nagato</i> ,	18
15. Olive bronze with Shakudō rim, imitating leather. Plum tree and Fūrin (small bell), signed <i>Nara of Bushū</i> ,	18
16. Iron with undulating surface, encrusted with gold and silver. Maple leaves, ... signed <i>Yenju</i> ,	19
17. Iron, a Kinuki-tsuba (pierced with two holes), pierced and engraved.—Cloud and Convolvulus. Inscribed "Copy of Tsuba by Nobukuni Yukikuni" and signed <i>Nobuiye</i> ,	16
18. Shakudō, nanako ground, in relief, engraved, and encrusted with various metals. Flowers, the rim waves and Kiri crest,	18
19. Shibuichi. Tiger and bamboo, the moon in silver, signed <i>Yanagawa Naoharu after design of Sōmin</i> ,	18
20. Shakudō, pierced, chased and inlaid with various metals. Sasaki Takatsuna crossing the Uji river,	18
21. Shakudō nanako-ji. Flowers,	18
22. Sentoku, Stork under pine tree,	18
23. Shibuichi. View of Futami ga Ura, ... signed <i>Tsukidatē Tōmōmuné at the age of 72</i> ,	19
24. Shakudō leather grain. Crests (in relief) and border in yellow bronze,	18
25. Pair. Iron, Dragons in cloud and waves, in relief,	18



TSUBA.

Unless otherwise specified the decoration is in relief in various metals and chased.

	Century.
1. Copper Bronze. Coins (Cash) in low relief on a ground imitating leather, (<i>Kakihan only</i>),	18
2. Shakudō, pierced and chased. A Dragon, signed <i>Omori Teruhidé</i> ,	19
3. Iron Damascened in gold, silver and shakudō. The wife of Kiōshi by the pond—(one of the 24 Chinese acts of filial piety), seal <i>Kiyonaga</i> ,	18
4. Shibuichi encrusted with various metals, chased and in low relief. Hermit under a pine tree, signed <i>Hagino Kwōzui</i> ,	19
5. Shakudō. Flat inlaying and engraved. New year's dancers,	18
6. Sentoku, pierced and chased. Dragon and clouds,	18
7. Shibuichi. One no Komachi and Sōjō Heniō, two of the famous six poets seated under a cherry tree. Inscribed "made by request of Omura Michiteru," ... signed <i>Murakoshi Kunzui</i> ,	18
8. Iron chased and in relief. Dogs in silver. Inscribed "made by Umetada Gen-ichi and forged by Yoshitsugu,"	17
9. Iron pierced and in low relief. Kiku crest and maple leaves,	18
10. Shakudō nanako-ji, pierced and inlaid with various metals. Yoritomo and his retainers hiding in a tree, signed <i>Sōheishi Niudō Sōten of Hikone</i> ,	18
11. Shibuichi, Wistaria and insects, signed <i>Harutoshi</i> ,	18
12. Sentoku imitating leather. Chrysanthemum flowers and butterfly in relief in silver, the leaves, bamboo, and stream, engraved, signed <i>Takeshima Ichiju</i> ,	18
13. Shakudō with yellow bronze rim, chased and in relief. Dragon and waves,	18
14. Iron pierced, the rim inlaid in gold. Flowers and leaves, signed <i>Okada Nobuharu of Hagi, Nagato</i> ,	18
15. Olive bronze with Shakudō rim, imitating leather. Plum tree and Fūrin (small bell), signed <i>Nara of Bushū</i> ,	18
16. Iron with undulating surface, encrusted with gold and silver. Maple leaves, ... signed <i>Yenju</i> ,	19
17. Iron, a Kinuki-tsuba (pierced with two holes), pierced and engraved.—Cloud and Convolvulus. Inscribed "Copy of Tsuba by Nobukuni Yukikuni" and ... signed <i>Noōniye</i> ,	16
18. Shakudō, nanako ground, in relief, engraved, and encrusted with various metals. Flowers, the rim waves and Kiri crest,	18
19. Shibuichi. Tiger and bamboo, the moon in silver, signed <i>Yanagawa Naoharu after design of Sōmin</i> ,	18
20. Shakudō, pierced, chased and inlaid with various metals. Sasaki Takatsuna crossing the Uji river,	18
21. Shakudō nanako-ji. Flowers,	18
22. Sentoku, Stork under pine tree,	18
23. Shibuichi. View of Futami ga Ura, ... signed <i>Tsukidatē Tōmōmuné at the age of 72</i> ,	19
24. Shakudō leather grain. Crests (in relief) and border in yellow bronze,	18
25. Pair. Iron, Dragons in cloud and waves, in relief,	18

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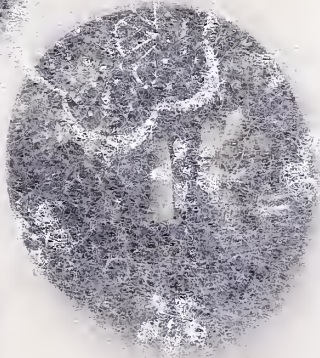
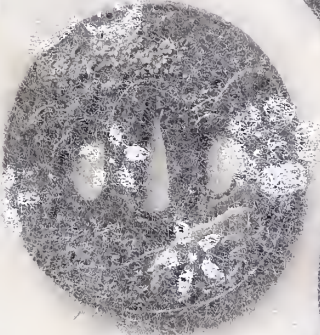
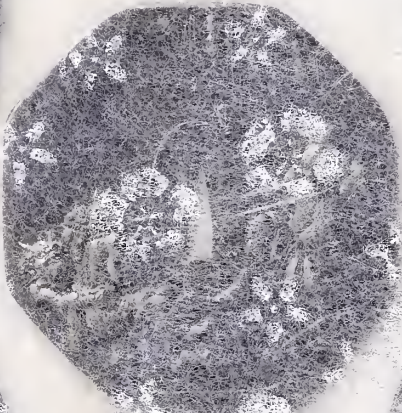
26. Sentoku, chased in low relief, and inlaid, the ground partly etched away. Chōkwaro. A horse issuing from his gourd, 18
27. Iron pierced and chased. Leaves of Ichō tree, signed *Masasuné*, 18
28. Sentoku, pierced silhouette of hare and moon. Another hare in shell overlaid with gold, seal *Yasuchika*, 18
29. Shakudō, one side, the other thickly plated with gold. Peony engraved, and butterflies encrusted, signed *Ichijō*, 19
30. Iron, with flat inlay of various metals. Creeping plant, signed *Katsuaki of Nagoya*, 18
31. Copper bronze. Moon inlaid, and bivalve shell passing through the guard, in shibuichi and shakudō, signed *Yasuchika*, 18
32. Sentoku pierced and chased. Shape of two Haliotis shells, the interior of one gilt, 18
33. Shibuichi. Hanging flower basket with chrysanthemum and scissors, 18
34. Copper bronze imitating leather. Ni-ō (temple guard) in intaglio rilievo, signed *Shōzui*, 18
35. Iron pierced and chased. Waves and Dragon in clouds, signed *Sunagawa Masayoshi*, 18
36. Shibuichi. Daikoku with his bag, on rice bales, 18
37. Iron pierced and chased. Sailing boats, signed *Kaneie of Fushimi*, 16
38. Iron, in relief with other metals. Rihaku (Chinese poet), signed *Kaneie of Fushimi*, 16
39. Copper bronze, pierced and chased. Dragon, 18
40. Iron. Pierced silhouette of fox, the moon in silver, signed *Sadamoto*, dated 1867, 18
41. Iron with surface much indented by the punch and hammer, and encrusted with various metals. Wasp and nest. A Kinuki guard, signed *Kenzui after design of Yasuchika*, 18
42. Iron pierced. Shape of Haliotis shells, signed *Akao Yoshitsugu*, 18
43. Pair. Iron pierced, inlaid and chased. Yoshiie pursuing Sadatō, signed *Suigotei Inouye Masataka of Nagato*, 18
44. Iron pierced, undercut and chased. Dragons, Karakusa and moveable ball, 17
45. Iron. Ancient Chinese Emperors Shinnō and Fukki, signed *Shōzui (at the age of 75)* 18
46. Pair. Iron chased in low relief. Chrysanthemums, the rim damascened in gold, signed *Gotō Harumitsu*, 19
47. Iron with raised border. Monkey, cherry blossom and moon, signed *Munetsugu, forged by Umetada Masahide*, 19
48. Iron. Plum tree in relief, encrusted with blossoms in silver and gold, 18
49. Shibuichi engraved. Sparrows and bamboo, signed *Shummei Hōgen*, 19
50. Sentoku chased, and in gold appliqué. Dragon and tiger in circular panels, on a ground imitating leather, seal *Yasuchika*, 18
51. Sentoku. Stork and reeds, on a ground imitating leather, 18
52. Iron with bent surface. Inscription in flat inlay of silver: "Namumiohō-rengé-kiō" (Salutation to the lotus), on the other side an axe in flat inlaying of silver and yellow bronze, and an inscription engraved "Shoyo onteki Kaishitsu saimetsu" (May all enemies be destroyed), ... 17
53. Shibuichi. Figures reading scroll, signed *Toshinaga*, 18
54. Shakudō. Cherry blossoms on waves in relief in gold, chased. The rim in gold nanakoji, ... 19
55. Iron. Pierced and inlaid various metals. General and soldiers before a castle, signed *Sōheishi Sōten*, 17
56. Iron, in high relief chased and inlaid with gold. Karashishi, signed *Ichiyōsai Umetada Narimasa*, 17
57. Copper bronze. Engraved Dragon, with clouds inlaid in shakudō and gold, signed *Gotō Hokio Ichijō*, 19
58. Iron. Chased in intaglio. Dragon, signed *Seiriuken Yeifu*, 18

59. Iron. Narihira and attendants, *signed Masamitsu*, 18
60. Iron. A Cock on the roof of a house, *signed Sunagawa Masanori*, 18
61. Silver with champlevé enamel. Dragon in coloured translucent enamels on a green ground,
probably by Hirata Yasutaka, 17
62. Copper bronze; ground imitating bamboo basket work. Rim with gold tendrils and shakudō.
Kiku flowers in relief, 18
63. Iron pierced and chased. Kiku flower, *signed Kazumasa*, 18
64. Shakudō pierced and chased. Kiku flowers in basket, *signed Kwakkenshi Kikuoka Mitsutomo*, 19
65. Shakudō pierced; with flat inlaying in gold. Waves, 19
66. Iron. Plum tree and blossom in high relief, 18
67. Shakudō. Rim imitating twisted cord. Ono no Dōfū watching a frog, *signed Saitō Saneyoshi*, 18
68. Iron. Flowers, *signed Tōgintei Yoshiteru*, 19
69. Iron pierced, chased and inlaid with Shakudō. Egg plants, *signed Masayoshi of Bushiu*, 18
70. Shakudō. Flowers and insects in high relief, 19
71. Shibuichi engraved, encrusted with various metals and pierced. Kwan-u and attendant under a
pine tree, *signed Hamano Noriyuki*, 18
72. Iron. Shōki on the back of a Korean lion, *signed in gold, Inazu*, 18
73. Copper bronze, the surface hammered. Shōki, *signed Jōi, seal Nagaharu*, 18
74. Sentoku, with a rim of silver. Hunter and wild boar, *signed Yasuchika*, 18
75. Iron chased and pierced. Hōwō bird and Kiri tree in clouds, *signed Masachika of Musashi*, 18
76. Shibuichi, encrusted with various metals on nanako ground. Collection of autumn leaves,
signed Ōmori Tomomasa, 18
77. Iron. Butterflies in relief, damascened and inlaid in gold of two colours,
signed Umetada Shigenari of Yamashiro, 17
78. Sentoku, the ground imitating leather. Songokū the monkey hero in the Saiyūki (a Chinese novel)
on clouds, *signed Natsuo*, 19
79. Sentoku. Rihaku (a Chinese sage) looking up at a dragon in the clouds, *signed Bōsōken Chokuzui*, 18
80. Shibuichi chased and encrusted. An old man watching through the sheaves of rice a fox entering
a trap, *signed Shōzui*, 18
81. Shakudō, nanako-ji. Tortoises in relief, various metals, the rim of yellow bronze, 18
82. Shakudō pierced, engraved and damascened. Bamboo blind, Kammuri (cap) and aoi plants, 18
83. Iron pierced and chased. Chidori birds flying over waves, *signed Masachika of Musashi*, 18
84. Shakudō pierced and damascened. Seiriutō (the spear used by Kwan-u) forming the rim, 19
85. Copper bronze, hammered surface, chased and inlaid. Shōki with an oni under his hat,
signed Jōi. Seal Nagaharu, 18
86. Copper bronze, ground of leather grain, chased and inlaid. The meeting of Kengin (Herd boy)
and Shokujo (weaver) representing two stars near the milky way, worshipped on the 7th of
the 7th month, *signed Nara Masanobu*, 18
87. Copper bronze, chased and inlaid. Shōki in storm, 18
88. Iron chased and inlaid. Priest Saigiō asleep, Fuji-yama in distance,
signed Tsuchiya Masachika, dated 1855, 18
89. Iron pierced and chased. Bundle of scouring rushes, *signed Kinai*, 18
90. Shakudō nanakoji, in relief, pierced and inlaid. Shōki pursuing Oni, 19
91. Copper bronze with rim of Shakudō, chased and inlaid. Shōki under a pine tree,
signed Jōi, seal Nagaharu, 18

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59. Iron. Narihira and attendants, *signed Masamitsu*, 18
60. Iron. A Cock on the roof of a house, *signed Sunagawa Masanori*, 18
61. Silver with champlevé enamel. Dragon in coloured translucent enamels on a green ground, *probably by Hirata Yasutaka*, 17
62. Copper bronze; ground imitating bamboo basket work. Rim with gold tendrils and shakudō. Kiku flowers in relief, 18
63. Iron pierced and chased. Kiku flower, *signed Kazumasa*, 18
64. Shakudō pierced and chased. Kiku flowers in basket, *signed Kwakkenshi Kikuoka Mitsutomo*, 19
65. Shakudō pierced; with flat inlaying in gold. Waves, 19
66. Iron. Plum tree and blossom in high relief, 18
67. Shakudō. Rim imitating twisted cord. Ono no Dōfū watching a frog, *signed Seitō Saneyoshi*, 18
68. Iron. Flowers, *signed Tōgintei Yoshiteru*, 19
69. Iron pierced, chased and inlaid with Shakudō. Egg plants, *signed Masayoshi of Bushiu*, 18
70. Shakudō. Flowers and insects in high relief, 19
71. Shibuichi engraved, encrusted with various metals and pierced. Kwan-u and attendant under a pine tree, *signed Hamano Noriyuki*, 18
72. Iron. Shōki on the back of a Korean lion, *signed in gold Inazu*, 18
73. Copper bronze, the surface hammered. Shōki, *signed Jōi, seal Nagaharu*, 18
74. Sentoku, with a rim of silver. Hunter and wild boar, *signed Yasuchika*, 18
75. Iron chased and pierced. Hōwō bird and Kiri tree in clouds, *signed Masachika of Musashi*, 18
76. Shibuichi, encrusted with various metals on nanako ground. Collection of autumn leaves. *signed Ōmori Tomomasa*, 18
77. Iron. Butterflies in relief, damascened and inlaid in gold of two colours, *signed Umetada Shigenari of Yamashiro*, 17
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84. Shakudō pierced and damascened. Seiriyō (the spear used by Kwan-u) forming the rim, 19
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87. Copper bronze, chased and inlaid. Shōki in storm, 18
88. Iron chased and inlaid. Priest Saigō asleep, Fuji-yama in distance, *signed Tsuchiya Masachiko, dated 1855*, 18
89. Iron pierced and chased. Bundle of scouring rushes, *signed Kinai*, 18
90. Shakudō nanako-jī in relief, pierced and inlaid. Shōki pursuing Oni, 18
91. Copper bronze with rim of Shakudō, chased and inlaid. Shōki under a pine tree, *signed Jōi, seal Nagaharu*, 18

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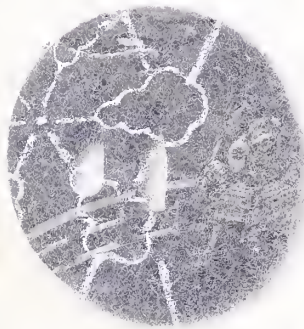
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92. Sentokū, intaglio and engraving. Shishi dancers, 18
93. Shibuichi. Shōki on horse back, crossing a stream, an oni carrying his sword 18
94. Iron chased and pierced. Three masks with cords, signed *Kinai of Yechizen*, 18
95. Iron in relief. Plum tree and blossom, signed *Tomotsuné of Choshū*, 18
96. Copper bronze, grained ground gilt. Deer chased and in relief, signed *Yasuchika*, 18
97. Iron. Street showman with monkey, 18
98. Iron with uneven surface. Daruma under pine tree, signed *Shōzui*, 18
99. Copper bronze, chased and inlaid. Gama Sennin with toad, signed *Jōi, Seal Nagaharu*, 18
100. Shibuichi. Figures in various metals in relief, chased, 18
101. Iron. Unusual shape, the lower part with a ledge pierced with two holes. Humorous representation of Daruma, his cap formed from a lotus leaf, signed *Ichijōsai Hirotoishi*, 18
102. Pair. Iron pierced. Spear of Kwan-u forming the rim, signed *Masafusa of Musashi*, 17
103. Shibuichi. Sparrow's nest in Bamboo, a hawk flying above,... .. signed *Kiriūsai Sōmin*, 18
104. Sentoku chased in relief. Dragons, the reverse, waves with a design on the rim imitating European figures, signed *Kunishige of Hirado*, 18
105. Sentoku pierced, and various metals in relief. Momotarō, (young peachling) and his followers, (a pheasant, dog and monkey), signed *Kimura Hiromichi*, 18
106. Iron forged and pierced. Reeds and a horse's bit, 18
107. Iron plated with silver and gold and inlaid with shell. Dragon with a gem. The reverse flowers, 17
108. Sentoku and Champlevé enamel. Flower blossom and crest, 17
109. Shakudō polished, chased and inlaid in relief, with various metals. Chinese sage reading a roll, signed *Shunkadō Masamori*, 18
110. Iron in relief and chased. Peony and butterfly,... .. signed *Umetada Yoshimitsu of Yamashiro*, 17
111. Sentoku. Country scene with Torū. The moon in clouds, signed *Yasuchika*, 18
112. Shakudō pierced and chased. Flying storks, signed *Jugakken Masanaga*, 18
113. Iron, pierced and chased. Waves, signed *Masatsuné of Bushū*, 18
114. Iron pierced, the rim damascened in gold. Flowers and leaves, signed *Masatsune of Bushū*, 18
115. Shibuichi, flat inlay of various metals. Karakusa design, and a fence with creepers, 18
116. Sentoku chased, and various metals in high relief. Shōki, (an oni in the clouds,) signed *Taizan Motozane*, 19
117. Shibuichi. Cap, fan, and musical instruments, 19
118. Shibuichi in relief, chased, undercut and encrusted with gold and silver. Chidori birds flying over waves, signed *Toshiharu*, 19
119. Shakudō pierced and chased. Dragons, 18
120. Shakudō nanako-ji, pierced and chased with slight inlay of gold. Peony flowers, 18
121. Iron in low relief. View on lake Biwa, signed *Tomohira of Hagi, Nagato*, 18
122. Iron eaten away by acid to show the forging. Quail and millet, signed *Akimitsu*, 18
123. Shibuichi. Chōun, a Chinese hero, signed *Hamano Chokuzui*, 18
124. Pair. Shakudō inlaid with various devices in cloisonné enamel, signed *Hirata Harunari*, 19
125. Sentoku, flat inlaying in various metals and engraved. Jurōjin with deer and tortoise, signed *Kongōsai Gessan after design of Itchō*, 19
126. Sentoku, square shape. The god of thunder seized by a court noble, signed *Terumasa*, 19
127. Sentoku. Chinese poet under plum tree, seal *Hideshige*, 18
128. Shakudō to imitate leather. Narihira looking towards Fuji, 18
129. Iron to imitate bamboo fence. Tiger and bamboo leaves, 18

130. Red bronze and Shakudō; diaper inlaid in gold, 18
131. Sentoku and cloisonné enamel. A creeping plant, 18
132. Red bronze engraved. Gama Sennin, signed Sōmin, 18
133. Iron with other metals in relief. Daruma and his baton, signed Shozui, 19
134. Iron (size $4\frac{3}{4} \times 4\frac{3}{8}$) undulating surface, various metals in relief and damascened. Tengu and warrior (Sakata no Kintoki) fighting. signed Umetada, 17
135. Shibuichi. A country girl offering Ōta Dokwan a branch of Yamabuki plant, 18
136. Shakudō with ground to imitate leather. Kara-shishi and peony flowers, signed Zada Kiyotomi, 18
137. Copper bronze, form of a cherry flower, the petals concave 19
138. Iron with Dragon in copper bronze in relief and chased, 18
139. Sentoku, Hotei in relief and chased, and Fukurokuju engraved, ...signed Suimin at the age of 81, 19
140. Bronze chased and engraved. Kara-shishi and peony flower, ... signed Kikuchi Tsunekatsu, 19
141. Shibuichi, with design of diaper deeply engraved signed Gotō Mitsunaga, 18
142. Shibuichi with ground imitating leather. Fishes, signed Matsū-ura Hirotohi, 19
143. Sentoku, leather grain ground with shakudō and silver in relief. Moon and fern fronds, ... 18
144. Iron chased. Drum with silver studs and moveable silver handle, 18
145. Copper bronze chased, the face and hands in relief in Shakudō. Shubaishin, a woodcutter who was also a celebrated Chinese scholar, signed Issandō Joi seal Nagaharu, 18
146. Sentoku with rim of shakudō. In high relief pierced and chased. A Dragon in clouds, 18
147. Shibuichi, Ōmori Hikoshichi carrying a female oni across a stream, signed Shōzui, 18
148. Copper bronze, chased, in low relief with slight inlay of other metals. Kanzan and Jittoku, signed Joi seal Nagaharu, 18
149. Copper bronze, ground imitating leather. Hare and plants, seal Chokuzui, 18
150. Iron, flat inlaying in various metals and engraved. The six poets and a country view, signed Ninomiya Kenrioshi Nagayoshi of Kyoto, 18
151. Iron described of Morioka iron. Skull and plants, signed Tsukidate Minamoto Tomomuné, 18
152. Sentoku pierced and chased. The hundred monkeys, 19
153. Iron, pierced and chased, and with appliqué of gold and silver. Iris, signed Kikkwashi Inaba, 18
154. Shibuichi. Masks and bell rattle, signed Shōzui aged 74, 18
155. Iron, Mōsō gathering bamboo shoots in the snow, signed Ichiriusai Takenori, 18
156. Shibuichi. Flowers, signed Ishiguro Masahide, 18
157. Shibuichi. Fukurokuju and Hotei, signed Hamano Noriyuki, 18
158. Shibuichi, engraved and with flat inlaying of shakudō and gold. Boys and ox, signed Ninomiya Kenrioshi Nagayoshi, of Kyoto 18
159. Iron in relief with gold, silver and bronze. Horses under cherry and willow trees, 18
160. Silver, chased and in relief. Dragon waves and clouds, signed Shōgetsuken, 19
161. Iron. Damascened in gold. Flowers and butterflies, (seal) 18
162. Pair. Shibuichi (very silvery) chased and in relief inlaid with gold. Views of Lake Biwa, signed Takase Yeiju, 19
163. Iron, pierced. Rafts and Cherry blossoms, signed Masakuni of Musashi, 17
164. Pair. Shakudō pierced and chased. Maple leaves, signed Masayoshi of Musashi, 18
165. Shibuichi. Herons and reeds, signed Nagatsuné, 18
166. Iron pierced. Birds and shippō pattern diapers 17
167. Iron pierced and chased. Sagittaria leaves and flowers, signed Kawaji Rokuroyemon Masakata of Hagi, Chōshū, 18



130. Red bronze and Shakudō: design inlaid in gold. 18
131. Sentoku and cloisonné enamel. A creeping plant, 18
132. Red bronze engraved. Gama Sennin, signed *Tomon*, 18
133. Iron with other metals in relief. Daruma and his patron, signed *Shōzui*, 19
134. Iron (size $4\frac{1}{2} \times 4\frac{1}{2}$) undulating surface, various metals in relief and damascened. Tenga and warrior (Sakata no Hantoki) fighting. signed *Umetada*, 17
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137. Copper bronze, form of a cherry flower, the petals concave 19
138. Iron with Dragon in copper bronze in relief and chased, 18
139. Sentoku, Hotei in relief and chased, and Fukurokuju engraved, ... signed *Suimin at the age of 81*, 19
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141. Shibuichi, with design of diaper deeply engraved signed *Gotō Mitsunaga*, 18
142. Shibuichi with ground imitating leather. Fishes, signed *Matsū-ura Hōtotsuki*, 19
143. Sentoku, leather grain ground with shakudō and silver in relief. Moon and fern fronds, ... 18
144. Iron chased. Drum with silver studs and moveable silver handle, 18
145. Copper bronze chased, the face and hands in relief in Shakudō. Shubaishin, a woodcutter who was also a celebrated Chinese scholar, signed *Irsendō Jōi seal Nagahara*, 18
146. Sentoku with rim of shakudō. In high relief pierced and chased. A Dragon in clouds, 18
147. Shibuichi, Ōmoni Hōkōshichi carrying a female oni across a stream, signed *Shōzui*, 19
148. Copper bronze, chased, in low relief with slight inlay of other metals. Kanzan and Jittoku, signed *Jōi seal Nagahara*, 18
149. Copper bronze, ground imitating leather. Hare and plants, signed *Chokuzui*, 18
150. Iron, flat inlaying in various metals and engraved. The six poets and a country view, signed *Ninomiya Kenriōshi Nagayoshi of Kyoto*, 18
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152. Sentoku pierced and chased. The hundred monkeys, 19
153. Iron, pierced and chased, and with appliqué of gold and silver. Iris, signed *Kikkawashi Inaba*, 18
154. Shibuichi. Masks and bell rattle, signed *Shōzui aged 74*, 18
155. Iron, Mōso gathering bamboo shoots in the snow, signed *Ichiriusai Takenori*, 18
156. Shibuichi. Flowers, signed *Isinguro Masahide*, 18
157. Shibuichi. Fukurokuju and Hotei, signed *Hamano Noriyuki*, 18
158. Shibuichi engraved and with flat inlaying of shakudō and gold. Boys and ox, signed *Ninomiya Kenriōshi Nagayoshi, of Kyoto*, 18
159. Iron inlaid with gold, silver and bronze. Horses under cherry and willow trees, 18
160. Iron, engraved and chased. Dragon waves and clouds, signed *Shōgetsuken*, 19
161. Iron. Damascened design. Flowers and butterflies, (seal) 18
162. Iron. Shibuichi design. Iron chased and in relief inlaid with gold. Views of Lake Biwa, signed *Takase Yōji*, 19
163. Iron, pierced. Red and black lacquer, signed *Masakuni of Matsuyama*, 17
164. Iron. Shakudō pierced and chased. Maple leaves, signed *Masayoshi of Matsuyama*, 18
165. Shibuichi. Herons and reeds, signed *Nagayoshi*, 18
166. Iron pierced. Birds and ships, 17
167. Iron pierced and chased. Spontaneous leaves and flowers, signed *Karaji Rōmōgamon Masakuni of Matsuyama, Chōshū*, 18

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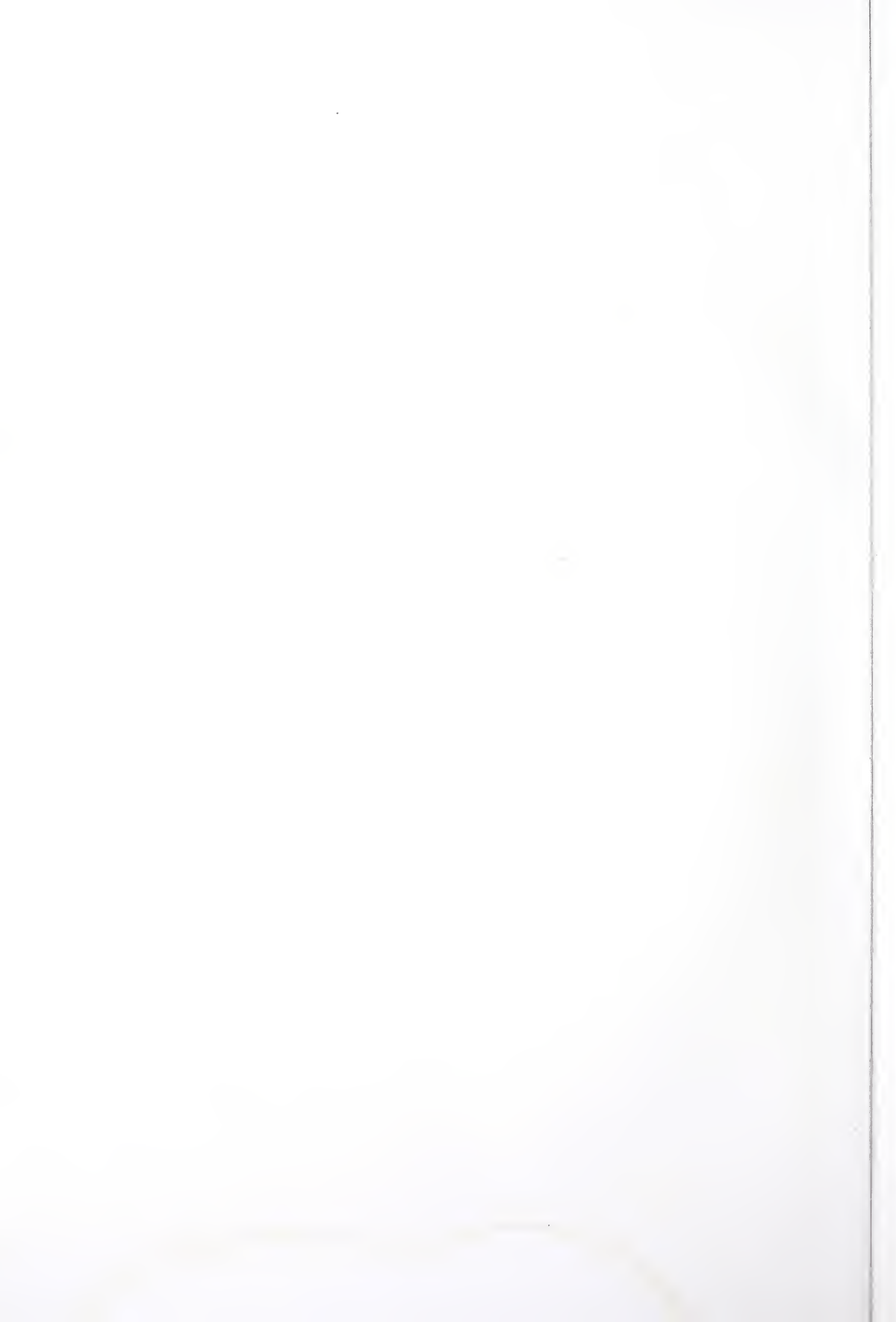
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168. Shibuichi, encrusted with gold and shakudō in relief. Chrysanthemum, 18
169. Copper bronze, ground to imitate leather, encrusted with Shakudō gold and silver in relief.
Stork and moon, 19
170. Iron. Ants, signed Masatoshi, 18
171. Iron damascened in gold. Dragon. (Kakihan only) 18
172. Iron chased, with studs in relief and a moveable ring. Keyhole ornament, 18
173. Copper bronze with nanako ground, the rim of shakudō. Clouds and Dragon, chased and in relief, 18
174. Sentoku chased and in relief. Fukurokūju, Yebisu and Daikoku. signed Tsuneshigé, 19
175. Shibuichi engraved. The three poets, signed Inagawa Yoshikatsu, 19
176. Iron in relief with inlay of copper bronze. Hōwō bird and clouds, 17
177. Iron described as Portugese. Fish and shells, signed Yoshitané, 18
178. Shakudō, pierced, chased and inlaid with various metals. Kumagai Naozané calling back Atsumori, signed Sōheishi Niudō Sōten of Hikoné, 18
179. Shibuichi (grey). Branch of plum tree, bird and shells in relief (Kakihan only) 18
180. Shibuichi. Corean lions and peony, signed Yanagawa Naomasa, 18
181. Iron. Sompin, praying for a storm against his enemy, signed Tansōsai, 18
182. Shibuichi. Temple servant carrying mask of Sarutahiko (Shintō god), signed Nagatsuné, 18
183. Shibuichi. Sambasō dancer, signed Nagatsuné, 18
184. Shibuichi with ground to imitate leather. Mask, cap of Nō dancer and maple leaves,
signed Mitsuhiro (after the design of Shōzui), 18
185. Copper bronze, uneven hammered surface. In relief an Ox in shibuichi, and moon in silver,
signed Yasuchika, 18
186. Sentoku, with rim of shakudō. Champlevé enamel, cherry blossoms and waves, 17
187. Shibuichi engraved. The Seven Sages in bamboo grove, signed Kiriūsai Yokoya Sōyo, 18
188. Iron, uneven ground. Dragon in high relief; chased, signed Tamagawa Yoshihisa of Mito (made by order of Kashimura), 18
189. Iron, chased in high relief. Carp leaping, signed Natsuo, 19
190. Shakudō, nanako ground. Karashishi and waterfall, signed Yanagawa Naoharu, 18
191. Shakudō inlaid with flowers in pale gold on one side, and in gold lacquer on the other, 18
192. Shakudō. Kiku-jidō (Chinese boy in exile) amidst chrysanthemums, 18
193. Sentoku, chased, pierced, and with champlevé enamel; the rim of shakudō. Corean lions and peony, 17
194. Sentoku (large size $4\frac{1}{8}$ in. \times by $3\frac{1}{2}$). Sea view engraved, the reverse fish in various metals in high relief, signed Toshimasa, 19
195. Shakudō. Engraved to imitate wood. Kakemono damascened, fan and mouse inlaid in relief,
signed Yasuchika, 18
196. Shibuichi (very silvery). Bird on flowering tree over a stream, signed Issai Tōmei, 19
197. Sentoku, pierced, chased, and in relief. Shōki on horse back crossing a stream, oni leading the horse, signed Hamano Neoriyuki, 18
198. Iron. Mask and paper umbrella, signed Tetsugendō Shōraku (seal Toshiyuki), 18
199. Iron, chased and in high relief. Carp swimming (Kinuki guard), signed Natsuo, 19
200. Copper bronze, with shakudō rim and nanako ground, encrusted with various metals. Autumn flowers and cricket, 19
201. Shibuichi. Rice planting, signed Konkwan, 18
202. Iron. Oni disguised as a court lady, signed Tetsugendō Naotomo, 19

203. Shibuichi, in high relief, chased and encrusted with gold. Tiger and stream,
signed *Kingiokudō Miōchin Hirosada*, 18
204. Iron. Kojima Takanori, writing on the cherry tree. A Kinuki guard, signed *Genshōsai Masaharu*, 18
205. Iron. Heron and lotus in stream, signed *Ittosai Toshimitsu*, 19
206. Iron, encrusted with bronze. Millet, signed *Ginshōtei Tōmei*, 18
207. Shibuichi. Ni-ō and tent under cherry tree, the reverse doves feeding,
signed *Rin Hōgen (seal Seiju)* 19
208. Copper bronze. Shakudō rim. A gourd vine in flat inlaying of shakudō and silver, and the
gourd of cloisonné enamel on a ground slightly engraved to imitate basket work,
signed *Hirata Harunaga*, 18
209. Shakudō. Tōba with Makimono, signed *Toshinaga*, 18
210. Iron, imitating decayed wood. Snake in copper bronze in high relief, and spider in gold with
web inlaid, 18
211. Sentoku. Dragon and waves in low relief, the ground enamelled, signed *Kunishigē of Hirado*, 18
212. Iron. Man expelling oni with beans, 18
213. Iron, pierced and in relief with other metals. Moon and boatman, signed *Iwamoto Konkwan*, 18
214. Shakudō. The Moon and its reflection in water, signed *Katsurioshi Masayoshi*, 18
215. Iron, in low relief with gold appliqué. Dragon flies, signed *Yegawa Toshimasa*, 18
216. Sentoku pierced chased and in relief with other metals. Ushiwaka and Tengu,
signed *Jounsai Hirotoshi*, 19
217. Shakudō, with ground imitating leather. Flowers and butterflies,
signed *Sekikokusai Jumei Masatsuné*, 18
218. Iron lacquered; the ground imitating leather. Dragon in gold and colour,
seal *Tatsuki Kazutsune*, 18
219. Iron imitating sections of metal overlapping and tied together, ... signed *Miochin Sadashige*, 18
220. Shakudō pierced, encrusted and inlaid. A hare in silhouette and flowers,
signed *Sadamoto near Sumida river in Tokio*, 19
221. Iron chased and pierced with four circular holes through which a bronze dragon is passing, ... 17
222. Iron chased. Long armed monkeys forming the border after a design of Hirotaka,
signed *Tansuishi Kazutsune*, 18
223. Shibuichi, Kanzan and Jittoku with makimono, 18
224. Shibuichi, Seitaka Doji and Kongara Dōji (Buddist divinities,) clouds and waterfall
signed *Hamano Noriyuki*, 18
225. Iron. Peonies in intaglio, the leaves enriched with gold, signed *Suruga*, —
226. Shakudō with gold, silver and bronze. Crests in flat inlaying and diapers in gold damascening,
signed *Umetada*, 18
227. Iron with gold to imitate bamboo fence. Bamboo shoots and sparrow,
signed *Jochiku, (dated 1805)*, —
228. Iron. Plants encrusted in gold and enamel, 17
229. Shibuichi, with rim and sprays of bamboo in shakudō on nanako ground,
signed *Yeikwasai Azuma, Masutsune*, 19
230. Iron encrusted with various metals, illustrating the signs of the Zodiac. Rat by Shinzui; Ox by
Sanekane; Tiger by Saneyoshi; Hare by Sanetsugu; Horse by Saneharu; Goat by Shinjō;
Dog by Saneharu; Cock by Saneki, the other signs bear the Kakihan of other artists, 18
231. Shibuichi. Kwōsekikō, and Chōriō threatened by dragon, 19
232. Iron, diapered ground with gold damascening. Dragons, lions and peonies in panels, 18

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1.22



1.23



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203. Shibuichi, in high relief, chased and encrusted with gold. Tiger and stream, *signed Kingu, (dated 1800), 18*
204. Iron. Kōtana Takanori, writing on the cherry tree. A Yanuki guard, *signed Takanori, 18*
205. Iron. Hieron and lotus in stream, *signed Ittō, 18*
206. Iron encrusted with bronze. Millet, *signed Ginsō, 18*
207. Shibubiki. Nile and tent under cherry tree the reverse doves feeding, *signed Rin Hōga (seal Saiya), 19*
208. Copper bronze. Shakudō rim. A gourd vine in flat inlaying of shakudō and silver, and the gourd of cloisonné enamel on a ground slightly engraved to imitate basket work, *signed Hirata Harunaga, 18*
209. Shakudō. Tōba with Makimono, *signed Toshinaga, 18*
210. Iron, imitating decayed wood. Snake in copper bronze in high relief, and spider in gold with wet inlaid, *18*
211. Sentoku. Dragon and waves in low relief, the ground enamelled. *signed Kunishigē of Hirado, 18*
212. Iron. Man expelling oni with beans, *18*
213. Iron, pierced and in relief with other metals. Moon and boatman. *signed Iwamoto Konkwan, 18*
214. Shakudō. The Moon and its reflection in water, *signed Katsurioshi Masayoshi, 18*
215. Iron, in low relief with gold appliqué. Dragon flies, *signed Yegawa Toshimasa, 18*
216. Sentoku pierced chased and in relief with other metals. Ushiwaka and Tengu, *signed Jōnsai Hirotoshi, 19*
217. Shakudō, with ground imitating leather. Flowers and butterflies *signed Sekikokusei Jumei Masatsuné, 18*
218. Iron lacquered the ground imitating leather. Dragon in gold and silver. *seal Tatsuk, Hasegawa, 18*
219. Iron imitating sections of metal overlapping and tied together, *signed Miochin Sadashige, 18*
220. Shakudō pierced encrusted and inlaid. A hare in silhouette and flowers, *signed Sadamoto near Sumida river in Tokio, 19*
221. Iron chased and pierced with four circular holes through which a bronze dragon is passing, ... *17*
222. Iron chased. Long armed monkeys forming the border after a design of Hirotaka, *signed Tansuishi K-zutsune, 18*
223. Shibubiki. Kanzai and Jittoku with makimono, *18*
224. Shibubiki. Sōhaka Dōji and Kongara Dōji (Buddist divinities,) clouds and water fall *signed Hamano Noriyuki, 18*
225. Iron. Peonies in inlay, the leaves enriched with gold, *signed Suruga, —*
226. Shibubiki with gold, silver and bronze. Crests in flat inlaying and diapers in gold damascening. *signed Umetada, 18*
227. Iron with gold to imitate bamboo fence. Bamboo shoots and sparrow, *signed Jōniku, (dated 1800), —*
228. Iron. Plain encrusted in gold and enamel, *18*
229. Shibubiki, with rim and sprays of bamboo in shakudō on nanako ground, *signed Yeikwasai Aemon, 19*
230. Iron encrusted with various metals. Illustrated the signs of the Zodiac. Ox by Sanjō, Tiger by Sanjō, Horse by Sanjō, Dog by Sanjō, Cock by Sanjō, the other signs by other artists, *18*
231. Shibubiki. Kōtōchi, or Chōrō threatened by a dragon, *19*
232. Iron, diapered ground with gold damascening. Dragons, lions and peonies in panels, *18*

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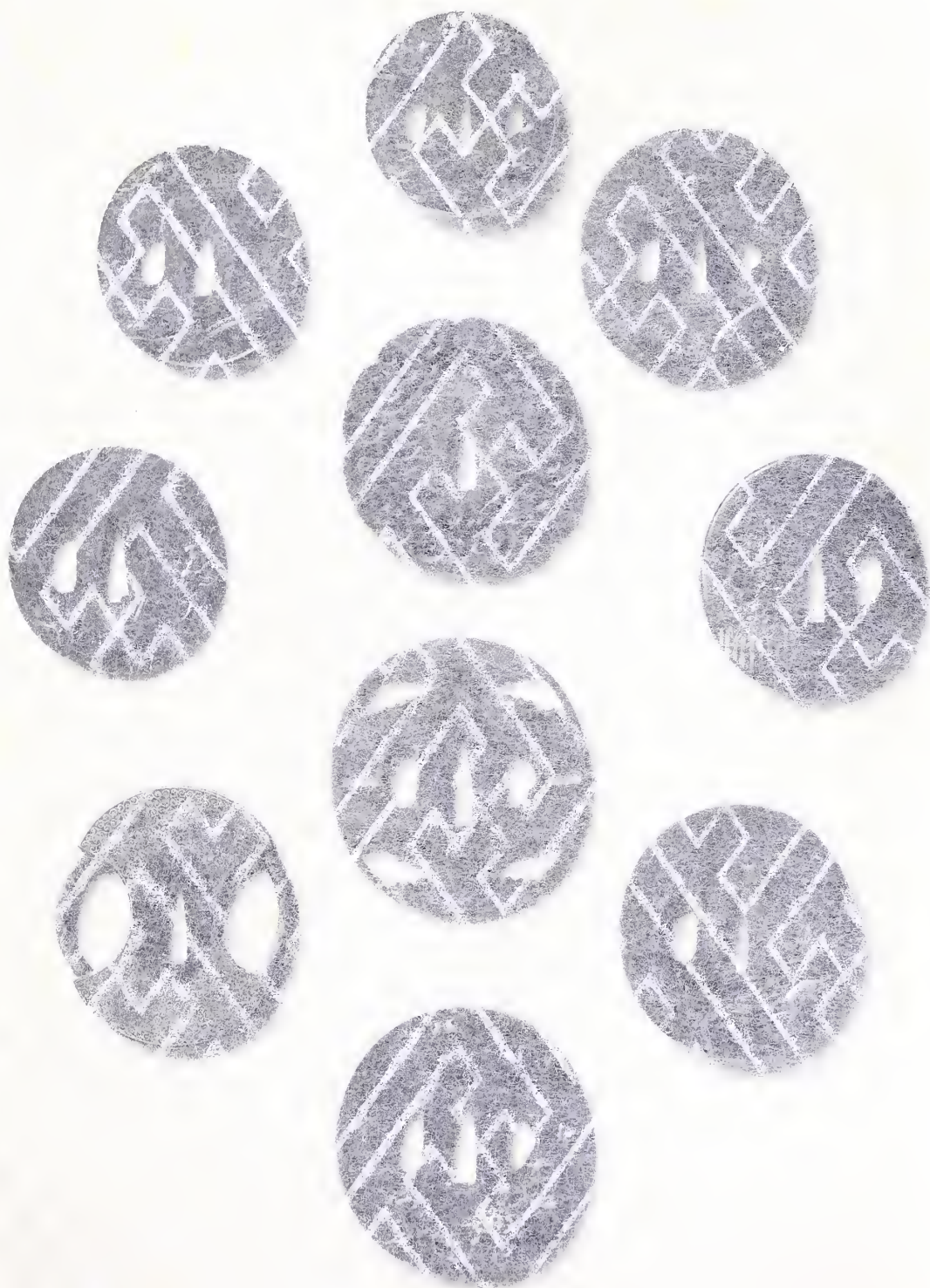
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233. Bronze, the ground imitating leather. Dragons and storks, *signed Gōtō Mitsuuyuki*, 18
234. Shakudō. Ox and waterfall, *signed Yasuchika*, 18
235. Iron in low relief. Plum blossom with a butterfly in champlevé enamel, *signed Hirata Nobuhisa*, 18
236. Pair. Iron pierced and chased. Utensils for the tea ceremony, 17
237. Sword mounts (four pieces). Shakudō and copper bronze imitating guri lacquer
signed on Fuchi. Itō Masayoshi, 19
238. Sentoku, ground to imitate leather, *signed Nara Masahiro*, 18
239. Iron. Tiger and waterfall, *signed Itō Masayoshi, (dated 1869)*, —
240. Iron pierced and in relief and inlaid with gold and silver. Eagle and waterfall,
signed Yoshinori, (dated 1856), —
241. Iron pierced work. Kiri crests and diapers, 17
242. Shakudō, flat inlaying and damascening of gold, silver and bronze creeping plants, 18
243. Iron pierced and in low relief. Plum blossom, *signed Masanaga of Musashi*, 18
244. Shibuichi. Kanzan and Jittoku, *signed Tsunenao*, 19
245. Shakudō, nanako ground. Country scene, *signed Nara Toshishigē*, 18
246. Shakudō pierced, and various metals in relief. The Seven Sages in bamboo grove,
signed Sōheishi Niudō Sōten, 18
247. Red bronze, chased. Tiger, *signed Masatsuné*, 18
248. Iron. Scroll work in raised damascening in silver, 18
249. Shakudō nanako-ji with dragons in low relief, and chased on the border, 19
250. Shakudō engraved and encrusted with gold in relief. Dragon in waves, 18
251. Shakudō. Yellow bronze border. Dragon engraved, *signed Hidetoki*, 18
252. Iron with damascened scroll in silver forming the border, 18
253. Shibuichi. Shōki and oni, *signed Hoamano Chokuzui*, 18
254. Grey Shibuichi, chased and encrusted with various metals, in high relief. Shishi dancers. The
reverse, sentoku engraved. Children and pine tree, *signed Katsurioken Masayoshi*, 19
255. Iron pierced, chased, and enriched with gold. Autumn leaves,
seal Toshiyuki (Tetsugendō Shōraku), 18
256. Iron pierced and inlaid. Flowers and leaves, 18
257. Iron. Deer and waterfall, *Signed Hōshinsai Toshikagē* 18
258. Iron, perforated work, inlaid and in relief. Battle scene, *Signed Sōten of Hikone* 18
259. Sentoku chased and in relief. Dragon in clouds, *Signed, Yasuchika* 18
260. Sentoku chased, pierced and inlaid. Takenouchi with the son of the Empress Jingō 18
261. Shakudō, nanako (fish roe) ground with various metals in high relief and inlaid. Battle scene ... 19
262. Iron perforated. The signs of the Zodiac in Chinese characters, 17
263. Iron pierced and chased (enriched with thin plating of gold). Gourd plant 17
264. Shibuichi chased and in relief and inlaid with gold. Storm Dragon 18
265. Sentoku, pierced and chased. Dragon *...Signed Baigetsu* 18
266. Copper bronze pierced. Rice plant, the ear overlaid with gold, 19
267. Iron pierced work chased and inlaid. Benkei and Ushiwaka on Gojō bridge, 18
268. Iron, Archer shooting at a flying goose 18
269. Shakudō. Benkei writing a notice to protect an ancient plum tree by order of Yoshitsuné ... 18
270. Iron. Monkey and crab, *Signed Toshihidé* 18
271. Sentoku, leather grain ground with a wavy border of shibuichi in relief. Fox, sparrow and rice
sheaves, *Signed Natsuo*, 19
272. Iron and champlevé enamel, a scroll in silver, and inscription in gold, 16

273. Silver, uneven surface on bronze, Shakudō rim (to imitate bamboo). Snail and bamboo in relief,
Signed Takara Kagenori 18
274. Wakizashi mounts (8 pieces) Mōkume with silver face with shakudō and red bronze 18
275. Sentoku chased and in relief. Kinkō on carp in waves 18
276. Shibuichi. Moon in silver, bat in shakudō, Signed Masachika, 18
277. Sentoku. Herons in reeds, signed Jumei Ishikawa Masanori, 18
278. Iron. Nasu no Yoichi, vassal of Yoshitsune, shooting the arrow, 18
279. Shibuichi. Herons in relief, signed Kotani Moto-oki, 18
280. Iron perforated and chased. Gourd plant and snail, signed Miochin Kino Munetaka, 16
281. Pair. Shakudō. Caps with tassels and Hollyhock leaves pierced, the caps inlaid with gold,
signed Masatoshi of Musashi, 18
282. Shakudō. Iris ; pierced work and damascened in gold, 18
283. Shakudō. Cherry blossoms and saké gourd, signed Gotō Mitsumasa, 19
284. Iron. Urashima in a boat, the tortoise in waves, signed Masanaga, 18
285. Sentoku ground imitating leather. Warrior on horse back, signed Tsuneshigé, 18
286. Sentoku pierced and chased, various metals inlaid and in relief. Ushiwaka being taught by the
Tengu, signed Shōzui aged 63, 18
287. Iron pierced and undercut. Dragons and Karakusa, 17
288. Shakudō. Pierced and gold inlay. Leaves of lotus plant, signed Riuyeiken Yoshikuni, 18
289. Iron. Landscape and dragon in low relief, signed Jakushi, 18
290. Shakudō, nanako ground. Flowers and insect, signed Fujiwara Nagatake at Nara dated 1851, —
291. Shibuichi (very silvery). Yoshiie on horse back, signed Seirioken Katsutoshi, 19
292. Shibuichi, ground to imitate leather. Bird on branch of tree, signed Denjōsai Shigemasa, 19
293. Copper bronze, chased and in low relief. Temple servant carrying lantern and umbrella,
signed Masayoshi, aged 66, 19
294. Iron pierced, the rim damascened. Writing materials, signed Masachika of Musashi, 18
295. Iron in relief, with other metals. Priest praying to Buddha, snake encircles his neck, signed Ikkin, 18
296. Shibuichi. Farmer and ox, signed Toshinaga, 19
297. Iron. Shōki and oni, seal Teitaku, 18
298. Shibuichi, imitation leather ground. Convolvulus (morning glory) in relief in various metals,
signed Sekijōken Taizan Mototomo, 19
299. Iron, chased, inlaid, and various metals in relief. Boy reading and pounding rice ; reverse a
poem inlaid in gold, seal Mitsuoki, 19
300. Shibuichi, chased and in relief, with slight inlay. View of lake Biwa, 19
301. Iron. Rat and daikon (radish), signed Toshinaga, 17
302. Iron. The rim chased with key design. A well bucket and convolvulus in relief in cloisonné
enamel (subject from a poem) 18
303. Iron quartered, and cherry blossom in low relief, with devices in cloisonné enamel,
signed Hata Naokané by order of Amaba Masanao, 17
304. Iron, shape of Kiku flower, petals in relief chased, insects and some petals in cloisonné enamel,
signed Yanagawa Haruchika, 18
325. Pair. Shakudō. Chrysanthemums and cherry flowers in low relief, chased and inlaid, 19
306. Iron pierced ; in high relief and inlaid. Tadanobu, a retainer of Yoshitsune, defending himself
from the retainers of Yoritomo sent in pursuit, 18
307. Copper bronze, imitation of Bean, the face in Shakudō and silver the rim, all three metals interlaced, 18
308. Iron chased to imitate wood. Insects in relief in silver and gold, 18

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276. Iron, pierced and chased in bronze, Shakudō rin (to imitate bamboo). Signed *Shakudō rin*, 18
277. Wrought iron (5 pierced) Hoku-ne with silver face with shakudō and red bronze. Signed *Shakudō rin*, 18
278. Iron, chased and in relief. Hōkō in caryatid waves. Signed *Shakudō rin*, 18
279. Shibuichi. Mon in silver, bat in shakudō. Signed *Shakudō rin*, 18
277. Sento-ku. Herons in reeds. Signed *Shakudō rin*, 18
278. Iron. New of 10th c., vassal of Yoshinaga, shooting the arrow. Signed *Shakudō rin*, 18
279. Shibuichi. Herons in relief. Signed *Shakudō rin*, 18
280. Iron, pierced and chased. Gourd plant and rail. Signed *Shakudō rin*, 18
281. Iron. Shakudō. Caps with tassels and Hollyhock leaves pierced, the caps inlaid with gold, signed *Masatoshi of Musashi*, 18
282. Iron. Iris, pierced work and damascened in gold. Signed *Masatoshi of Musashi*, 18
283. Shakudō. Cherry blossoms and saké gourd. Signed *Cotō Mitsunaga*, 19
284. Iron. Urashima in a boat, the tortoise in waves. Signed *Masa-aga*, 19
285. Sento-ku ground imitating leather. Warrior on horse back. Signed *Tametsugé*, 18
286. Sento-ku pierced and chased, various metals inlaid and in relief. Uchiwaka being taught by the Tenryū. Signed *Shizuo aged 63*, 18
287. Iron pierced and chased. Shogun and Kari-ko. Signed *Shizuo aged 63*, 18
288. Shakudō. Cherry blossoms and saké gourd. Signed *Kiyekun Y. Shin-ri*, 18
289. Iron. Iron and silver and dragon in relief. Signed *Jūshichi*, 18
290. Shakudō. Cherry blossoms and saké gourd. Signed *Jūshichi*, 18
291. Shibuichi (iron and silver). Cherry blossoms and saké gourd. Signed *Jūshichi*, 18
292. Shibuichi (iron and silver). Cherry blossoms and saké gourd. Signed *Jūshichi*, 18
293. Copper ground, chased and in relief. Temple scene. Signed *M. sayonari, aged 60*, 19
294. Iron pierced, the rim damascened. Writing materials. Signed *Ma-achida of Musashi*, 18
295. Iron in relief, with other metals. Priest praying to Buddha, snake encircles his neck. Signed *Ikkū*, 18
296. Shibuichi. Farmer and ox. Signed *Toshinaga*, 19
297. Iron. Iron and oni. Signed *Toshinaga*, 19
298. Iron. Iron and oni. Signed *Toshinaga*, 19
299. Iron. Iron and oni. Signed *Toshinaga*, 19
300. Iron. Iron and oni. Signed *Toshinaga*, 19
301. Iron. Iron and oni. Signed *Toshinaga*, 19
302. Iron. Iron and oni. Signed *Toshinaga*, 19
303. Iron. Iron and oni. Signed *Toshinaga*, 19
304. Iron. Iron and oni. Signed *Toshinaga*, 19
305. Iron. Iron and oni. Signed *Toshinaga*, 19
306. Iron. Iron and oni. Signed *Toshinaga*, 19
307. Copper bronze, imitation of Be-n, the face in Shaku-dō and silver, the rim all three metals interlaced. Signed *Hata Nobuné by order of Hata Nobuné*, 18
308. Iron chased to imitate wood. Insects in relief in silver and gold. Signed *Hata Nobuné by order of Hata Nobuné*, 18

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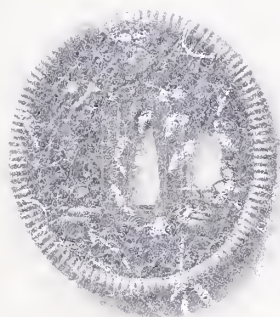
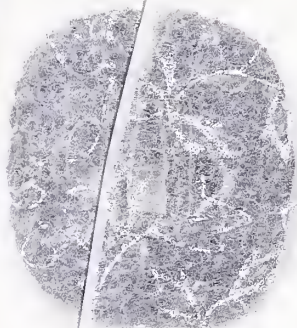
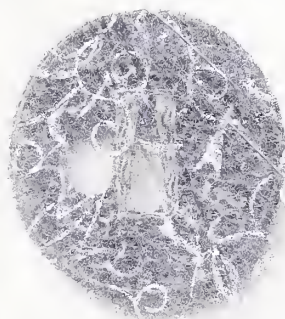
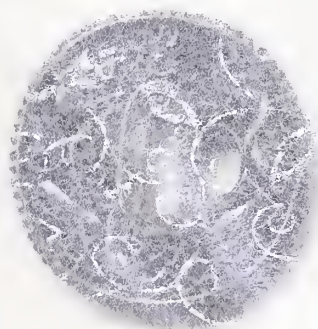


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	Century.
309. Copper bronze and shakudō. Mokumé, (wood grain), 19	19
310. Copper bronze and silver. Carp and Waterfall in cloisonné enamel, 18	18
311. Iron chased to imitate wood. Spider and dragon fly in bronze in relief and the web inlaid in gold, 18	18
312. Iron pierced. Seals of artists, signed <i>Masakata of Musashi</i> , 17	17
313. Iron. Daikoku and rice bales, rats stealing his gold coins, signed <i>Hachidō Sakunoshin Tomohisa</i> , 18	18
314. Iron engraved in relief and inlaid with silver. Man frightened in moonlight by ghost, signed <i>Yoshitané</i> , 19	19
315. Iron. Horses in relief, signed <i>Yoshiharu</i> , 18	18
316. Iron in relief. Sages and landscape. A poem on the view inscribed in relief in gold characters, signed <i>Yōshin Mitsuoki</i> , 18	18
317. Iron pierced and undercut. Dragons and fish, 17	17
318. Iron pierced and undercut. Karakusa plant, 17	17
319. Iron lacquered. Jurōjin under a pine tree in gold and colours, signed <i>Kajikawa Takafusa</i> , 18	18
320. Iron pierced with diapers, the rim of shibuichi, 18	18
321. Iron to imitate decayed wood. Snails in copper, signed <i>Yoshihiro</i> , 18	18
322. Iron. Kirin in relief in bronze. Clouds and key border inlaid in silver and gold, 17	17
323. Shakudō, pierced with diapers, 19	19
324. Pair. Sentoku. Dragons chased and in relief; rim stamped with old European characters, signed <i>Kunishigé of Hirado</i> , 18	18
325. Sentoku. Imitating decayed wood, various metals in bold relief and chased. Monkeys alarmed by a snake, signed <i>Ichiriuken Tomonobu</i> , 19	19
326. Green enamel on copper ground, with flat inlaying of gold and other metals, engraved. Dragons and clouds, signed <i>Umetada</i> , 17	17
327. Silver plated. Flowers in relief. Gold decoration on the rim, 18	18
328. Shakudō, nanako ground. Flowers in relief, enriched with gold, signed <i>Sōheishi Sōten of Hikone</i> , 18	18
329. Shakudō, engraved and inlaid with other metals. Hankwai (a Chinese hero), 19	19
330. Iron, pierced and chased. Monkeys, signed <i>Koku Yōkoku</i> , 18	18
331. Shibuichi. Takatsuna and Kagesuyé crossing the Uji river, 18	18
332. Shakudō, pierced and engraved. Bean pod and leaves, with a beetle in blue enamel, signed <i>Taniyama of Satsuma</i> , 18	18
333. Silver pierced and chased. Carp, signed <i>Katsuyoshi</i> , 19	19
334. Silver, with rough surface to imitate stone. Oni about to enter a house, but hesitates on discovering a charm against evil spirits, signed <i>Yoshitsugu</i> , 18	18
335. Pair. Iron pierced, and with various metals in relief. Battle of Yashima, signed <i>Sōheishi Niudō Sōten of Hikone, province of Ōmi</i> , 18	18
336. Iron (uneven surface) pierced and with various metals in relief inlaid. Buddhist priest with an oni as his servant, 18	18
337. Iron pierced. Takatsuna and Kagesuye at the battle of Ujikawa, pierced and in relief in various metals, signed <i>Munesato of Hikone</i> , 18	18
338. Pair, Mokumé of shakudō and shibuichi in 14 layers, signed <i>Takahashi Tomotsugu</i> , 18	18
339. Iron inlaid with circular discs of cloisonné enamels various colours, inscribed "Copy of tsuba belonging to Takeda Kizar (Jhingen)," signed <i>Hosoda Naemitsu</i> , 17	17
340. Iron pierced, chased and inlaid with gold. Sacred tortoise, signed <i>Kinjō of Nagato</i> , 18	18
341. Iron. Dragon in relief enriched with gold; reverse Dragon in silver, signed <i>Tenkōdō Hidekuni</i> , 19	19
342. Shibuichi chased and in relief. Tiger and waterfall, signed <i>Kongōsai Gessan</i> , 19	19

343. Sentoku. Thunder god, signed *Masayoshi* aged 66, 18
344. Shibuichi to imitate leather. Butterflies in relief in various metals, 18
345. Iron (Kinuki guard). Gama Sennin with a peach and toad, signed *Jōi* 18
346. Iron Kwōsekikō and Chōrio threatened by the dragon, signed *Masayoshi*, 18
347. Shibuichi engraved and with flat inlay of gold and silver. Court nobles, ladies and priests,
signed *Hosono Sōzayemon Masamori* dated the 8th month 1751, —
348. Iron, the rim of silver. Ten framed pictures of various subjects in different metals engraved and
in relief, signed *Toyochika*, 18
349. Iron pierced and undercut. Karakusa, monkey and deer, 16
350. Iron pierced and undercut. Dragons with hōju (sacred gem), the hōju a moveable ball,... .. 16
351. Iron pierced and undercut. Karakusa (creeping plant), 16
352. Iron pierced and undercut. Karakusa, 16
353. Iron pierced and undercut, with hōju, scroll and treasure bag, 16
354. Iron pierced and undercut. Dragons, 16
355. Iron pierced and undercut. Dragons and fish, 16
356. Iron pierced and undercut. Dragons, 16
357. Iron pierced and undercut. Dragons, with hoju (the ball moveable) 16
358. Sentoku pierced and undercut. Dragons with Karakusa plant forming the rim, 16
359. Shakudō, chased and pierced. Conventional birds, 18
360. Iron pierced. The hundred monkeys, 16
361. Iron pierced, diaper design, signed *Mitsusuké of Hagi*, Nagato, 17
362. Iron pierced. Kiri crests, 17
363. Iron pierced. Tokugawa crest (Kakihan only), 18
364. Iron pierced and chased. Peonies, signed *Kawaji Rokuroyemon Tomonao of Hagi*, 18
365. Iron pierced and chased. Flowers, signed *Masatoshi of Musashi*, 18
366. Iron pierced. Millet plant and insect 18
367. Iron pierced, chased and inlaid. Shōjō, signed *Kawaji Tomochika of Hagi*, 17
368. Iron pierced. The priest Saigio viewing Fuji, 16
369. Iron pierced and engraved. Dragons, signed *Kinai of Yechizen*, 17
370. Iron chased and pierced. Chrysanthemum and stream, signed *Kōgetsusai Sadatsuné*, 18
371. Iron pierced and engraved. Reeds and praying mantis, signed *Yukimitsu of Hagi*, 18
372. Iron pierced. Flowers and leaves, signed *Kawaji of Hagi*, 18
373. Iron pierced. Diaper design, 16
374. Iron pierced and chased. Rice plant, signed *Masasada of Chōshū*, 17
375. Iron pierced. Water wheel and waves, 17
376. Iron pierced, chased, and slightly enriched with gold appliqué. Kiku plant,
signed *Tomoyoshi of Okayama*, 17
377. Iron pierced. Bamboo. signed *Masakata of Musashi*, 17
378. Iron pierced and chased. Dolphins head to head, 17
379. Iron pierced and chased. Autumn leaves, signed *Torioken Masatsuné*, 18
380. Iron pierced and chased. Torii and hedge, signed *Masamitsu of Inaba*, 17
381. Iron pierced. Rice plant, signed *Tokinao of Hikone*, 18
382. Iron pierced and chased. Kiku flowers, 18
383. Iron chased and in relief. Clouds and lightning, signed *Masatomi of Hagi*, 18
384. Iron chased and in bold relief. Chrysanthemums, signed *Kiku Nagahide*, 18



343.	Sentoku	signed Masayoshi aged 66,	18
344.	Shibubiki to iron in mother. Letter-tes in relief in various metals, ...	...	18
345.	Iron (Kinkō gumi). Gama Sennin with a peach and toad, ...	signed Jōi	18
346.	Iron. Kwas-kikō and Chōrio threatened by the dragon, ...	signed Masayoshi,	18
347.	Shibubiki engraved and with flat inlay of gold and silver. Court nobles, ladies and priests, ...	signed Hosono Sōrayemon Masamori dated the 8th month 1751,	—
348.	Iron, the rim of silver. Ten framed pictures of various subjects in different metals engraved and in relief, ...	signed Toyochika,	—
349.	Iron pierced and undercut. Karakusa, a monkey and deer, ...	...	16
350.	Iron pierced and undercut. Dragons with hōju (sacred gem), the hōju a moveable ball, ...	...	16
351.	Iron pierced and undercut. Karakusa (creeping plant), ...	...	16
352.	Iron pierced and undercut. Karakusa, ...	...	16
353.	Iron pierced and undercut, with hōju, scroll and treasure bag, ...	...	16
354.	Iron pierced and undercut. Dragons, ...	...	16
355.	Iron pierced and undercut. Dragons and fish, ...	...	16
356.	Iron pierced and undercut. Dragons, ...	...	16
357.	Iron pierced and undercut. Dragons, with hōju (the ball moveable) ...	...	16
358.	Centofold pierced and undercut. Dragons with karakusa plants forming the rim, ...	...	16
359.	Shakudō, chased and pierced. Conventional birds, ...	...	18
360.	Iron pierced. Ten hundred monkeys, ...	...	16
361.	Iron pierced, diaper design, ...	signed S. ...	17
362.	Iron pierced. Bird crests, ...	...	17
363.	Iron pierced. Tokugawa crest ...	...	17
364.	Iron pierced and chased. Peonies, ...	signed Kawaji Rokuroemon	17
365.	Iron pierced and chased. Flowers, ...	signed Masatoshi of Musashi,	17
366.	Iron pierced. Millet plant and insect, ...	...	18
367.	Iron pierced, chased and inlaid. Shojo, ...	signed ...	17
368.	Iron pierced. The priest Saigyō viewing Fuji, ...	...	16
369.	Iron pierced and engraved. Dragons, ...	signed Kōrai of Yechizen,	17
370.	Iron chased and pierced. Chrysanthemum and stream, ...	signed Kōgetsusai Sadatsuné,	18
371.	Iron pierced and engraved. Reeds and praying mantis, ...	signed Yukimitsu of Hagi,	18
372.	Iron pierced. Flowers and leaves, ...	signed Kawaji of Hagi,	18
373.	Iron pierced. Diaper design ...	...	16
374.	Iron pierced and chased. Rice plant, ...	signed Masasada of Chōshū,	17
375.	Iron pierced. Water wheel and waves, ...	...	17
376.	Iron pierced, chased, and richly enriched with gold appliqué. Kiku plant, ...	signed Toyoyoshi of Okayama,	17
377.	Iron pierced. Bamboo, ...	signed Masahata of Musashi,	17
378.	Iron pierced and chased. Dolphins head to head, ...	...	17
379.	Iron pierced and chased. Autumn leaves, ...	signed Toriken Masatsuné,	18
380.	Iron pierced and chased. Tortoise and hedgehog, ...	signed Masamitsu of Inaba,	17
381.	Iron pierced. Kiku plant, ...	signed Tokinao of Hikone,	18
382.	Iron pierced and chased. Kiku flowers, ...	...	18
383.	Iron chased and in relief. Clouds and lightning, ...	signed Masatomi of Hagi,	18
384.	Iron chased and in relief. Chrysanthemum, ...	signed Kiku Nagahide,	18

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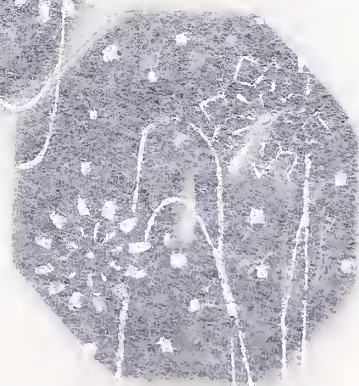
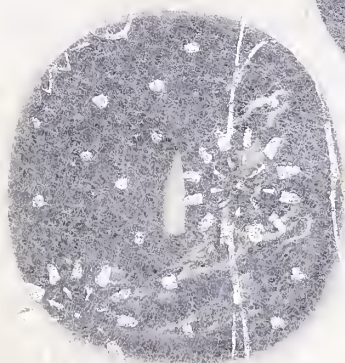
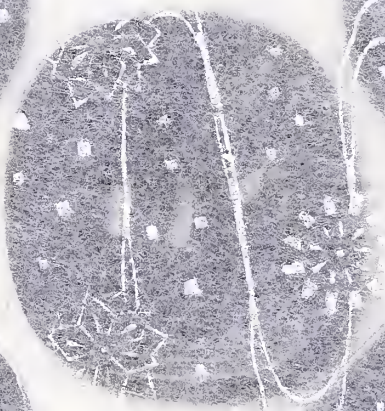
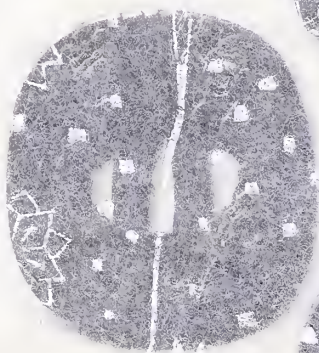
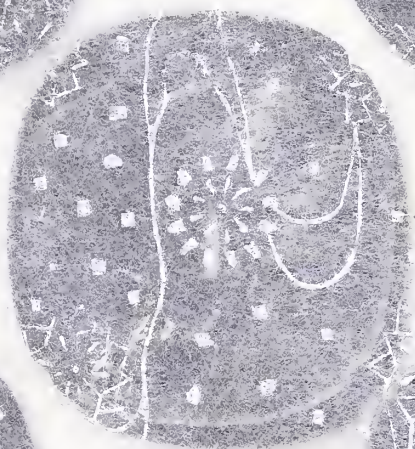
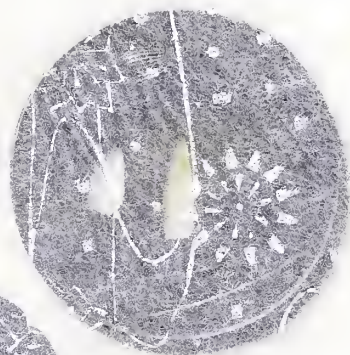
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385. Pair. Iron. Storm dragon in low relief, 18
386. Iron. Storm dragon in low relief, *signed Hitotsuyanagi Tomoyoshi*, 18
387. Iron, encrusted with various metals. Butterflies and peonies in high relief, 18
388. Iron, pierced, and with flat inlay of brass, circular designs and creeping plant, 17
389. Sentoku, chased dragon, *signed Kunishigé of Hirado*, 18
390. Sentoku, wistaria in flat inlaying of copper, shakudō and silver, 16
391. Sentoku, chased and in low relief. Dragon, *signed Shigenori*, 18
392. Copper. Marriage procession of rats, *signed Jogetsusai Hiroyoshi*, 18
393. Iron, of curious wavy forging, forming a cross,
signed Miochin, Osumi no Kami, Ki no Munemasa (about 1736), —
394. Iron, chased. Waves in relief, with dots of silver and gold,
signed Sōheishi Niudō Sōten of Hikone, 18
395. Pair. Shibuichi inlaid with enamel in various colours. Diaper design,
signed Gotō Mitsutoshi, 18
396. Yellow bronze. Various metals in relief. The heads of Mikenjaku and the king in boiling
cauldron. (Chinese legend.) *signed Kankei Shōzui (modern)*, —
397. Shakudō, various metals in relief, chased and inlaid. Twelve cards of poetry, six of them
with figures of poets; the cards are on a ground of chrysanthemums in relief, 18
398. Yellow bronze, the rim of shibuichi, flat border of grained gold. Oni in various metals, one
with wings on a sunk panel, the background engraved with flying oni. Reverse, inkstone
pencils and ink in various metals, inscribed, "Copy of inkstone used by Tosa Mitsuoki"
(the design is of the Tosa school), *signed Giosai Sadakatsu*, 19
399. Silver, chased and in relief. Cranes, *signed Juōsai Ishiguro Masayoshi*, 19
400. Shakudō. Ōmori Hikoshichi carrying oni, the oni disguised as a woman, 19
401. Shibuichi. Benkei and Ushiwaka fighting on Gojō bridge,
signed Hamano Norizuki (or Kuzui), 18
402. Iron (large size, 4 ins. × 3 $\frac{7}{8}$ ins.), with various metals in relief. Asahina Saburō testing his
strength against oni, *signed Ittōsai Ōmori Teruhidé*, 19
403. Iron, octagonal, pierced in geometrical design, showing the twisted grain of the metal, 18
404. Iron, chased in relief, with slight inlay. Heron, *signed Toshimasa*, 19
405. Iron. Lilies in relief slightly enriched with gold, on a sunk panel,
signed Masamitsu of Inaba, 19
406. Iron. Chinese sages, *signed Naotoshi*, 18
407. Iron, engraved and in bold relief. Dragon and clouds, 18
408. Iron. Children playing with goldfish, *signed Jōzan Miya Naoyoshi*, 18
409. Iron, chased, the rim with a broken diaper in silver appliqué. Chrysanthemums, 19
410. Iron, uneven surface and irregular outline. Cuckoo crossing the moon in the rain, 18
411. Iron. Dragonfly and praying mantis, *signed Katsuhisa of Mito in the autumn 1823*, —
412. Iron, chased. Peony flowers conventionally treated, 19
413. Shakudō with surface imitating leather, the rim decorated with Kiri crests in gold and silver
in relief, 18
414. Iron, engraved. Chrysanthemums, *signed Gotō Kiyomitsu*, 19
415. Iron, in relief, with other metals encrusted. Yōyūki, a famous Chinese archer, shooting, 17

416. Iron, hammered into an uneven shape. Buddha with a book, and a demon reckoning with a Soroban (abacus), ... 18
417. Iron, uneven surface. Five masks of Uzumé in high relief, in silver and gold, ... 18
418. Iron. Tiger in a cave, ... 18
419. Iron, of uneven surface, with four sunk panels of irregular shape in silver, containing four of the eight celebrated views of Lake Biwa in low relief, ... 18
420. Iron, chased, the rim decorated with various diapers in gold appliqué. Chrysanthemums, ... 19
421. Pair. Iron chased. Chrysanthemums, ... *signed Gotō Shunjō*, 19
422. Iron, uneven surface in rays representing a section of a tree. Two figures (engraved) alarmed by a snake (in relief), ... *signed Otsuriuken Shōzui and Hamano Noriyuki*, —
423. Iron. Hawk flying over waves, ... *signed Masatsura*, 19
424. Iron, chased in relief on an uneven ground. Tōba on a donkey crossing a bridge, *signed Kancie of Fushimi, Yamashiro*, 16
425. Iron, chased and in relief with other metals. Thunder god in clouds, *signed Ōmori Teruhide*, 19
426. Iron. Susanō no Mikoto attacking dragon, ... 18
427. Iron, damascened in gold. Kiri leaves, ... 18
428. Iron, engraved and damascened in gold. Kanzan and Jittoku, *signed Issandō Jōi, seal Nagaharu*, 18
429. Iron, chased and inlaid. A carp in high relief, ... *signed Natsuo*, 19
430. Iron. The moon as a circular sunk panel with hare and grass in relief, ... 19
431. Iron, engraved, chased in relief, encrusted with various metals and pierced. Chinese figure playing a flute outside a military camp, *signed Fujiwara Tsunenobu and Hōriusai Shirō, after painting of Kano Yeitoku*, 18
432. Iron, damascened in gold and silver with Karakusa design, ... —
433. Iron. A dragon engraved, surrounded with open chain work forming the border, ... 18
434. Iron, pierced with thin straight lines forming a square. Chrysanthemums, ... 19
435. Iron, pierced with Kiri crest, ... 18
436. Iron, pierced with star designs, with a flat inlay of a creeping plant in yellow metal, ... 18
437. Iron, pierced and engraved. Arrows forming a circle, ... 18
438. Iron, pierced work—irregular diaper, ... 17
439. Iron, two lobed. Design on the rim, a dragon in relief, chased, *signed Mitsuhiro of Zagami, Hizen*, 19
440. Iron, pierced and undercut. Dragon and dragon palace, ... —
441. Iron, pierced, wheels in a stream and flying geese, ... 18
442. Iron, pierced and inlaid in relief. Komei and Kwanu, ... *signed Yasuyoshi*, 19
443. Iron, pierced with a design of peonies and butterfly, enriched with appliqué of gold and silver, 18
444. Iron, four lobed, pierced, and inlaid in relief. Various figure subjects in panels, ... —
445. Iron, pierced and chased. A snake coiled forming a circle, ... 18
446. Iron, pierced and chased with slight inlay of gold. A stork and tortoise, ... —
447. Iron, pierced and chased. Karashishi, ... *signed Nakahara Yukihiisa of Hagi, Nagato*, 18
448. Iron, pierced, chased, and inlaid. Chokwaro (Chinese sage) summoning a horse from his gourd, *signed Sōheishi Niudō Sōten of Hikone Ōmi*, 18
449. Iron, chased, pierced, and undercut. Dragons and tendrils, ... 19



116. Iron, hammer-textured surface. Buddha with a bowl, and a donation reckoning with a Sanskrit inscription, ... 18
117. Iron, uneven surface. Five masks of Usamé in high relief, in silver and gold, ... 18
118. Iron, uneven surface, ... 18
119. Iron, uneven surface, with four separate panels of irregular shape in silver, containing four of the eight celebrated views of Lake Biwa in low relief, ... 19
120. Iron, chased, the rim decorated with various diapers in gold appliqué. Chrysanthemums, ... 19
121. Pair. Iron, chased. Chrysanthemums, ... signed *Goto Shunfō*, 19
122. Iron, uneven surface in rays representing a section of a tree. Two figures (engraved) alarmed by a snake (in relief), ... signed *Otsuriuken Shōzui and Hamano Noriyuki*, —
123. Iron. Hawk flying over waves, ... signed *Masatsura*, 19
124. Iron, chased in relief on an uneven ground. Tōba on a donkey crossing a bridge, signed *Kaneie of Fushimi, Yamashiro*, 16
125. Iron, chased and in relief with other metals. Thunder god in clouds, signed *Ōmori Terukide*, 19
126. Iron. Susanō no Mikoto attacking dragon, ... 18
127. Iron, damascened in gold. Kiri leaves, ... 18
128. Iron, engraved and damascened in gold. Kanzan and Jitoku, signed *Issandō Jōi, seal Nagasaru*, 18
129. Iron, chased and inlaid. A carp in high relief, ... signed *Natsuo*, 19
130. Iron. The moon as a circular sunk panel with hare and grass in relief, ... 18
131. Iron, engraved, chased in relief, encrusted with various metals and pierced. Chinese figure playing a flute outside a military camp, signed *Fujiwara Tamerabe and Hōri-ai Shōjo, after painting of Kane Yeitoku*, 18
132. Iron, damascened in gold and silver with Koto use design, ... —
133. Iron. A dragon engraved, surrounded with open chain work forming the border, ... 18
134. Iron, pierced with thin straight lines forming a square. Chrysanthemums, ... 19
135. Iron, pierced with Kiri crest, ... 18
136. Iron, pierced with star designs, with a flat inlay of a creeping plant in yellow metal, ... 18
137. Iron, pierced and engraved. Arrows forming a circle, ... 18
138. Iron, pierced work—irregular diaper, ... 17
139. Iron, two lobed. Design on the rim, a dragon in relief, chased, signed *Mitsukata of Zaganu, Hizen*, 19
140. Iron, pierced and undercut. Dragon and dragon palace, ... —
141. Iron, pierced, wheels in a stream and flying geese, ... 18
142. Iron, pierced and inlaid in relief. Komei and Kwanu, ... signed *Yasuyoshi*, 19
143. Iron, pierced with a design of peonies and butterfly, encircled with appliqué of gold and silver, 18
144. Iron, four lobed, pierced, and inlaid in relief. Various figure subjects in panels, ... —
145. Iron, chased and chased. A snake coiled forming a circle, ... 18
146. Iron, pierced and chased with slight inlay of gold. A star and tortoise, ... —
147. Iron, pierced and chased. Karasunishi, ... signed *Nakahara Yūhisa of Hagi, Nagato*, 18
148. Iron, pierced, chased, and inlaid. Chokwaio (Chinese sage) summoning a horse from his gourd, signed *Yōkeishi Nindō Sōten of Hikone Ōmi*, 18
149. Iron, chased, pierced, and undercut. Dragons and tendrils, ... 19

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T 525



T 295



T 541

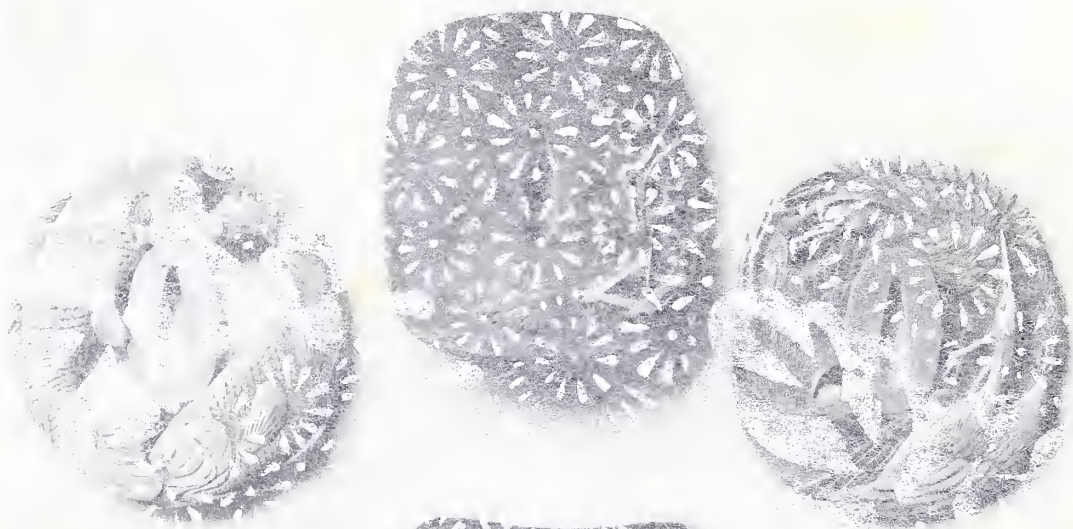


T 404



450. Iron, pierced and chased, and with gold appliqué. A basket of flowers, ... 18
451. Iron, pierced and chased, and with slight gold inlay. Leaves and flower buds of a plant, ...
signed Gotō Seijō, 18
452. Iron, pierced and chased. A Chinese ship, ... 18
453. Iron, pierced and chased. Water-buckets and a well in a garden, a gate under a pine tree, ... 18
454. Iron, pierced and chased. Chrysanthemum plants and insect, ... 19
455. Iron, pierced and chased. Five horses galloping, ... 18
456. Shakudō, pierced and chased, and inlaid with gold and silver. Peacock, ...
signed Hisanori of Mito, 18
457. Iron, pierced and chased. Peony, ... *signed Gotō Seijō,* 18
458. Iron, pierced and chased, with gold inlay. An oni pursued by Shōki, ...
signed Seishinken Saitō Mototomo, 18
459. Iron, pierced and chased. A dragon forming a circle, ... *signed Kinai of Zechizen,* 18
460. Iron, pierced, the outline a chrysanthemum flower, which is connected by conventional forms of geese and leaves with the centre, ... 18
461. Iron, pierced, representing a chrysanthemum flower and leaves, ... 18
462. Iron (pair), pierced, one with the character Tsuru (stork), and the other Kame (tortoise), ...
signed Masanori, 18
463. Shakudō, with butterflies and other insects in cloisonné enamel, and a praying mantis in flat inlay of gold, ... 18
464. Shibuichi. A gourd plant with the fruit in pierced work, and three dragonflies in cloisonné enamel, ... 18
465. Iron, with nanako ground decorated with various devices in cloisonné enamel, ... 19
466. Iron. Various devices in cloisonné enamel on a ground of perpendicular lines, *signed Namiju,* 18
467. Iron. Various sacred treasures (Takaramono) in gold and cloisonné enamel, ... 17
468. Iron, pierced with flowers, and crests inlaid in enamels, ... 18
469. Iron. Three aoi leaves in malachite and bronze, encrusted on a ground of Ishime (stone surface), ... 17
470. Iron. A star pierced, and other devices inlaid in cloisonné enamel, *signed Sadayoshi of Tanshiu,* 18
471. Iron (Kinuki guard). Various sacred treasures in cloisonné enamel, ... 19
472. Iron, circular, with a square in relief in the centre, and decorated with various devices in cloisonné enamel, ... 19
473. Iron. Kikusui (chrysanthemum and stream) in relief in gold, silver, and champlevé enamel, ...
signed Ishiguro Masachika, near Shinobazu pond, 19
474. Iron. Various sacred treasures in cloisonné enamel, and a conventional design in flat inlay of silver, ... 18
475. Iron. Butterflies, other insects and two conventional pine leaves in cloisonné enamel on a ground forged to imitate wood grain, ... *signed Masatsune of Musashi,* 18
476. Copper bronze. The sacred treasures in cloisonné enamel, and the Kiri and Aoi crests in shakudō gilt, on nanako ground, ... *signed Hirata Harumasa,* 19
477. Sentoku. Vine, squirrels in relief in champlevé enamel, ... 17
478. Bronze. Flowers in champlevé enamel on nanako ground, ... 17
479. Iron, coated with black and red lacquer, in a design of dragons in clouds, and wavy diaper, ... 18

480. Shibuichi. Chinese warrior on horseback pursued by a foot-soldier, reverse a pine tree, ... 18
481. Shibuichi. Chorio bowing to Kwosekiko on the sea-shore, ... *signed Gotō Mitsumori*, 18
482. Shibuichi. Noritsune chasing Yoshitsune, who is leaping over the waves, at the battle of Dan-no-ura, ... *signed Nikami Yoshimitsu*, 19
483. Shibuichi. Farmers alarmed by thunder and lightning, ... *signed Ichiosai Shigemitsu*, 19
484. Shibuichi, engraved and in flat inlay of various metals. Country scene, with peasants, *signed Hosono Sōzayemon Masamori*, 18
485. Shibuichi, with ground imitating stone. Fish, ... *signed Ichijōsai Hirotoshi*, 18
486. Shakudō. Four views in panels, on Lake Biwa—Katata, Ishiyama, Yabase, and Karasaki, *signed Tōriusai Seiju Hōgen*, 19
487. Copper bronze, chased. Group of the three monkeys which see not, hear not, speak not evil, *signed Morimitsu of Matsuyama*, 18
488. Bronze, the ground imitating leather, with three circular panels chased with dragons, *signed Ishiguro Masayoshi*, 18
489. Bronze. A creeping plant engraved and in champlevé translucent enamel on a gold ground (Kakihan only), ... 18
490. Shibuichi. Encrusted with plum tree and orchid, ... *signed Omé Yoshimune of Ise*, 19
491. Sentoku (large size). A stork seized by a falcon, chased and inlaid; reverse, autumn plants and view of Mount Fuji, chased, ... *signed Dairiusai Mitsuoki, dated 1802*, —
492. Shakudō, nanako ground. Sasaki Moritsuna inquiring from a fisherman at Fujito where the water is fordable; the reverse, a castle belonging to the Minamoto clan, *signed Gotō Mitsuhiro*, 18
493. Shakudō, nanako ground. Country scene, with two female figures fulling cloth, *signed Sekijōken Taizan Motozané*, 18
494. Shakudō. A carp in stream in relief and chased, water-plants encrusted in gold, *signed Tomohidé Keiho*, 18
495. Iron, decorated with various diapers in gold appliqué; the rim of shakudō, ... 18
496. Iron, pierced, engraved, and enriched with gold appliqué. Chrysanthemum flower and leaf, *signed Masachika*, 18
497. Iron, pierced and chased. Enriched with gold appliqué. Grapes and leaves, *signed Gotō Shunjō*, 18
498. Sentoku, pierced and chased. Kinko, mounted on a carp, holding a roll, *signed Iwamoto Konkwan*, 18
499. Shakudō, nanako ground. New year's decorations, *signed Gikōshi Minamoto Nagayoshi*, 18
500. Iron in relief, chased. Plum tree, bamboo, chrysanthemum, and the ran flower (the four beautiful plants), ... *signed Riushiken Kanahara Naosada of Kii*, 19
501. Iron, inlaid with gold. Cymbals, the cord and tassels inlaid in silver, ... 18
502. Iron. Pine branches in Kin-Kisé (gold appliqué), ... 18
503. Silver in relief, chased and inlaid with cloisonné enamel, with designs of wistaria, bamboo leaves, Kiku crest, and other devices, formed of birds and flowers, ... 19
504. Shakudō, ground imitating wood. Peonies and butterflies, ... 18
505. Iron in relief chased, gold and silver appliqué, and encrustation of corals and stones. A Dutch figure, flowers, and tendrils, and two sacred gems; on the reverse are the Roman letters OE, IOE, and IO on a groundwork of tendrils, ... *signed Riurinsai of Yedo*, 17



483. Silver. A Chinese warrior on horseback pursued by a foot-soldier, reverse. 18
484. Silver. Chorio bowing to Kwoschiko on the sea-shore, signed *Toku*. 17
485. Silver. Noritsue chasing Yochisune, who is leaping over the wall. Signed *Kan*. 18
486. Silver. Da-no-ura, signed *Nikam*. 18
487. Silver. Farmers alarmed by thunder and lightning, signed *Toku*. 18
488. Shibuichi, engraved and in flat inlay of various metals. Country scene with peasant, signed *Toku*. 18
489. Shibuichi with ground imitating stone. Fish, signed *Toku*. 18
490. Shakudō. Four views in panels, on Lake Biwa—Katata, Ishiyama, Yamae, and Kanazawa, signed *Toku*. 19
491. Copper bronze, chased. Group of the three monkeys which cannot hear, see, or speak, signed *Toku*. 18
492. Bronze. Round imitating leather, with three circular panels chased with designs, signed *Toku*. 18
493. Bronze. A creeping plant engraved and in champlevé translucent enamel of gold ground, signed *Toku*. 18
494. Shibuichi. Engraved with plum tree and orchid, signed *Toku*. 18
495. Sentoku (large size). Engraved by a falcon, chased and in relief reverse, return plants and a willow, signed *Toku*. 18
496. Shakudō. Nanako ground. Engraved with a fisherman and a child, signed *Toku*. 18
497. Shakudō. Engraved with a fisherman and a child, signed *Toku*. 18
498. Shakudō. Engraved with a fisherman and a child, signed *Toku*. 18
499. Shakudō. Engraved with a fisherman and a child, signed *Toku*. 18
500. Iron. A dragon stream in relief and chased. Water plants engraved in panel, signed *Toku*. 18
501. Iron. Engraved with various designs in gold appliqué; the rim of shakudō, signed *Toku*. 18
502. Iron. Engraved, engraved, and enriched with gold appliqué. Chrysanthemum flower and leaf, signed *Toku*. 18
503. Iron, patinated. Engraved with gold appliqué. Grapes and leaves, signed *Toku*. 18
504. Sentoku. Engraved with a child, signed *Toku*. 18
505. Shakudō. Nanako ground. Engraved with a child, signed *Toku*. 18
506. Iron in relief, chased. Plum tree, bamboo, chrysanthemum, and the red flower (the four beautiful plants), signed *Toku*. 18
507. Iron, inlaid with gold. Symbols, the cord and tassels inlaid in silver, signed *Toku*. 18
508. Iron. The bronze lion in Kin-Kin (gold appliqué), signed *Toku*. 18
509. Silver. Engraved, chased and inlaid with chrysanthemum, with designs of wisteria, bamboo leaves, Kiku trees, and other devices, signed *Toku*. 18
510. Shakudō, ground imitating wood. Peonies and other flowers, signed *Toku*. 18
511. Iron in relief chased, gold and silver appliqué, and inlaid with corals and stones. A Dutch figure, flowers, and tendrils, and two sacred gourds on the reverse are the Roman letters OL, JOE, and IO on a groundwork of tendrils, signed *Toku*. 18

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506. Sentoku. River-bank, with "Ja-kago" (basket-work of bamboo filled with stones), used as supports, 18
507. Shakudō, rim thickly coated with gold. Pine and cherry trees with a Torii; on the reverse, maple trees and stream, *signed Gotō Senjō*, 18
508. Iron. The surface uneven, imitating wood. Plum tree and bamboo laden with snow, encrusted in gold and silver, *signed Ichijōsai Hirotoishi*, 18
509. Iron. A giant with a warrior in his hand, *signed Furukawa Genchin*, 18
510. Shibuichi, engraved, and with a slight inlay of gold. Oni seized by Shōki, *signed Hamano Noriyuki*, 18
511. Shakudō, nanako ground. Chrysanthemum flowers and tendrils in relief, in gold, 18
512. Sentoku, pierced and chased. Kanzan and Jittoku near a cascade, *signed Tsuneshigé*, 18
513. Iron, pierced to represent mist, with the eight celebrated views of Lake Biwa in gold and silver appliqué (seal only), 18
514. Iron. Similar work and design to 513 (seal only), 18
515. Sentoku. Shōki searching for oni; the oni climbing a tree, *signed Tsuchiya Yoshichika*, 19
516. Iron, pierced. Cherry-blossoms and network diaper, 18
517. Iron, pierced and chased. Chrysanthemum flowers, 18
518. Iron, pierced. Insects and grass, 18
519. Iron, half of tsuba decorated with pierced work. A plum branch, 17
520. Iron, pierced with wavy diaper, 18
521. Iron, pierced with two butterflies, 18
522. Iron, pierced and chased. Various kinds of shells, *signed Kinai of Zechizen*, 18
523. Iron, pierced and chased. Six Awabi shells, the rim slightly decorated in gold appliqué, 18
524. Iron, similar to 523, 18
525. Iron. Bamboo and rain, in relief and chased, with sparrows inlaid in silver, *signed Hidechika*, 19
526. Iron. Daikoku seated on a rice bale, holding his hammer suspended by a cord; rats climbing on the hammer, inscribed "After the design of Katsushika," *signed Katsunori*, 19
527. Cloisonné enamel. Flowers and clouds in various colours, 18
528. Cloisonné enamel. Maple leaves and deer, and clouds in various colours, 18
529. Cloisonné enamel. Dragon and clouds in various colours, 18
530. Similar to 529, 18
531. Similar to 529, 18
532. Similar to 529, —
533. Cloisonné enamel. Gourd plant and clouds in various colours, 18
534. Similar to 533, —
535. Cloisonné enamel. Vine and grapes, with squirrels and clouds in various colours, 18
536. Cloisonné enamel. Waterfall and clouds in various colours, 18
537. Cloisonné enamel. Corean lion and peony, and clouds in various colours, 18
538. Iron, pierced and engraved. A carp, *signed Shōami Moritomi*, 18
539. Shakudō, nanako ground. Cayenne pods encrusted in high relief in coral and gold, 18
540. Shakudō, nanako ground. Cocks fighting under a cherry tree, near a decorated tent. Various metals in relief and flat inlay, 18

541. Iron, octagonal. A hawk perched on a tree, on the reverse a waterfall, *signed Toshimasa*, 19
542. Shakudō, nanako ground. A golden dragon protecting Bu-wō of Shū against an attack from his opponent Hōsō (from Chinese history), *signed Gotō Denjō*, 17
543. Shibuichi. Sasaki Takatsuna and Kajiwara Kagesuye on horseback, crossing the Uji River, *signed Ochiba Yoshimichi*, 18
544. Copper bronze, ground imitating wood. A dragon and tiger, *signed Yasuchika*, 18
545. Iron, engraved, the veins of leaves finely pierced. Chrysanthemum flowers and leaves, *signed Masayoshi of Odawara*, 18
546. Silvery shibuichi on one side and iron on the other, chased, inlaid, and encrusted in high relief. Court servant with a bucket of fresh water on New Year's day. A well and plum tree on the reverse, *signed Shōtōken Mitsuyoshi*, 18
547. Iron, chased and encrusted with gold and silver, in high relief. Horse under cherry tree, ... 18
548. Iron, octagonal, the rim of shakudō. Puppy playing with a cord and Awabi shell, 18
549. Iron. Corean lion, peony, and butterfly, 18
550. Iron. Five nō masks in high relief, in various metals, *signed Miochin Munechika*, 18
551. Iron engraved, and with flat inlay of gold. A basket of chrysanthemum and other plants on a carriage, 18
552. Iron. Peonies in relief and chased, *signed Kinai of Yechizen*, 18
553. Bronze. Carpenters' tools in relief, in shakudō and silver, *signed Nara of Musashi*, 18
554. Iron (pair). Nunome zōgan and appliqué of gold and silver. Dragons, sacred treasures, and tendrils, with border of key pattern, 18
555. Iron. Hotei and child in a boat, the reverse a turtle, 18
556. Copper bronze, engraved. Shōki under pine tree, *signed Jōi*, 18
557. Copper bronze, engraved to represent a wheel, a praying mantis and creeping plant encrusted in various metals, *signed Chikanobu of Kii*, 18
558. Copper bronze. Autumn plants, storks, and quails, *signed Toshiyoshi*, 19
559. Copper bronze, pierced and chased. Ichō leaves, *signed Mitsuyoshi of Yedo*, 19
560. Copper bronze. A gourd, pierced, a horse in shakudō issuing from it, *signed Naganori*, 18
561. Shakudō. Fan-shaped panels, with various patterns in flat inlay of gold among chrysanthemums in relief, 17
562. Copper bronze, imitating wood. Mokugio (wooden gong), Hossu (brush of long white hair carried by priest), and sticks, (seal only) 18
563. Sentoku, pierced, chased, and inlaid. Seven sages in bamboo grove, 18
564. Sentoku. A long-armed monkey trying to seize the reflection of the moon in water under willow tree. A bat on the reverse, *signed Isshiken Morikatsu*, 19
565. Sentoku, pierced, chased, and inlaid. Cowherd on the back of an ox, passing between cliffs, in the moonlight, 18
566. Iron, of uneven surface. Two crows flying, and a well with water-buckets decorated for New Year's day. Rising sun on the reverse, *signed Genshōsai Masaharu*, 18
567. Iron, forged to represent an awabi shell. A fish in high relief, and smaller shells and seaweeds inlaid, *signed Fujiwara Seiju, dated 1839*, —
568. Iron, chased and inlaid. A fish-hawk upon a rock, *signed Noriyuki*, 18
569. Iron, chased and in high relief. Two dragons encircling the rim, 18



541. Iron, octagonal. A hawk perched on a tree, on the reverse a waterfall, *signed Toshimasa*, 19
542. Shakudō, nakanako ground. A golden dragon protecting Bu-wō of Shū against an attack from his opponent Hōsō (from Chinese history), ... *signed Gotō Denjō*, 17
543. Shibuichi. Sasaki Takatsune and Kajiwara Kagesuye on horseback, crossing the Uji River, *signed Okubo Yoshimichi*, 17
544. Copper bronze, ground imitating wood. A dragon and tiger, ... *signed Yasuchika*, 18
545. Iron, engraved, the veins of leaves finely pierced. Chrysanthemum flowers and leaves, *signed Masayoshi of Chikawa*, 18
546. Silver shibuichi on one side and iron on the other, chased, inlaid, and encrusted in high relief. Court servant with a bucket of fresh water on New Year's day. A well and plum tree on the reverse, ... *signed Shōtōken Mitsuyoshi*, 18
547. Iron, chased and encrusted with gold and silver, in high relief. Horse under cherry tree, ... 18
548. Iron, octagonal, the rim of shakudō. Puppy playing with a cord and Awabi shell, ... 18
549. Iron. Korean lion, peony, and butterfly, ... 18
550. Iron. Five nō masks in high relief, in various metals, ... *signed Miochin Munechika*, 18
551. Iron engraved, and with flat inlay of gold. A basket of chrysanthemum and other plants on a carriage, ... 18
552. Iron. Peonies in relief and chased, ... *signed Kindai of Yechizen*, 18
553. Bronze. Carpenters' tools in relief, in shakudō and silver, ... *signed Nara of Musashi*, 18
554. Iron (pair). Nunome zōgun and appliqué of gold and silver. Dragons, sacred treasures, and tendrils, with border of key pattern, ... 18
555. Iron. Mother and child in a boat, the reverse a turtle, ... 18
556. Copper bronze, engraved. Monk under pine tree, ... *signed Jōi*, 18
557. Copper bronze, engraved to represent a wheel, a wraying mantis and creeping plant encrusted in various metals, ... *signed Chikanobu of Kii*, 18
558. Copper bronze. Autumn plants, storks, and quails, ... *signed Toshiyoshi*, 19
559. Copper bronze, pierced and chased. Ichō leaves, ... *signed Mitsuyoshi of Yedo*, 19
560. Copper bronze. A gourd, pierced, a horse in shakudō issuing from it, *signed Nagasori*, 18
561. Shakudō. Fan-shaped panels, with various patterns in flat inlay of gold among chrysanthemums in relief, ... 17
562. Copper bronze, imitating wood. Mokugō (wooden gong), Hōsu (brush of long white hair) carried by priest and sticks, ... *(seal only)* 18
563. Sentoku, pierced, chased and inlaid. Seven sage-men in high relief, ... 18
564. Sentoku. A long-armed monkey trying to seize the reflection of the moon in water under willow tree. A bat on the reverse, ... *signed Issuiken Morikatsu*, 19
565. Sentoku, pierced, chased, and inlaid. Cowherd on the back of an ox, passing between cliffs, in the moonlight, ... 18
566. Iron, of uneven surface. Two crows flying, and a well with water-buckets decorated for New Year's day. Rising sun on the reverse, ... *signed Censhōsai Masaharu*, 18
567. Iron, engraved to represent an awabi shell in high relief, and smaller shells and seaweeds inlaid, ... *signed Fujiwara Seiju, dated 1839*, —
568. Iron, chased and inlaid. A fish-hawk upon a rock, ... *signed Noriyuki*, 18
569. Iron, chased and in high relief. Two dragons encircling the rim, ... 18

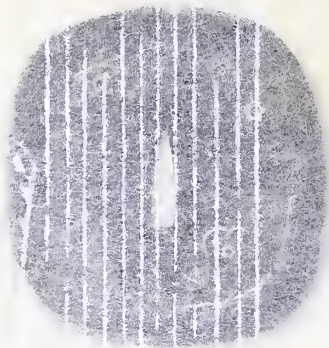
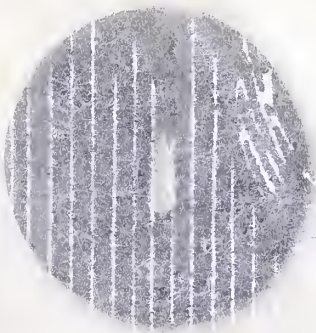




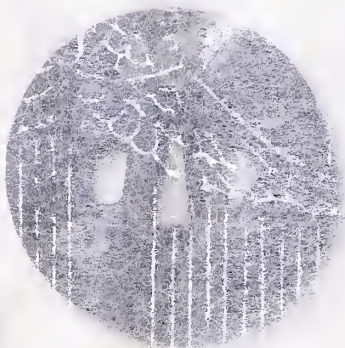
570. Iron. Views on Lake Biwa, flight of wild geese, masts of sailing-boats, and pine tree. The edge inlaid with silver tendrils, ... 18
571. Iron. Shaka and his eighteen disciples or Arhats, ... 18
572. Iron, pierced. Monkeys in high relief, inlaid in bronze, ... *signed Namiju of Yedo*, 19
573. Shibuichi, with gold inlay, pierced and chased. Chrysanthemums in a basket, *signed Yasukuni*, 18
574. Iron, pierced and chased. A dragon, ... *signed Keiju of Musashi*, 18
575. Iron, pierced and chased. A dragon, ... *signed Hitotsuyanagi Tomoyoshi*, 18
576. Iron, pierced, chased, and undercut, with slight appliqué of gold. Dragons, fish, a gateway, waves, and tendrils, ... 17
577. Iron, pierced and chased, with slight appliqué of gold. Ichō leaves, *signed Itō Jinyemon Masakata of Kanda, Yedo*, 18
578. Shakudō, the rim gilt. Yoshitsuné and Kagesuye at Uji river, ... *signed Gotō Senjō*, 18
579. Iron. Waves in relief. Dragon and clouds in outline, inlaid in silver, ... 18
580. Red bronze, nanako ground, inlaid with enamels and various metals chased. Butterflies, *signed Gotō Mitsuaki (the 16th Gotō)*, 19
581. Iron, pierced and engraved. Maple leaves and imitation basket-work; some of the maple leaves inlaid in enamel, ... *signed Umetada Hikoyemon*, 17
582. Iron, pierced with diapers, scroll and crest in Hirato enamels (the enamels modern), ... 17
583. Iron (Kinuki tsuba), with rays engraved and toys inlaid in enamels and in metals in relief, ... —
584. Iron, with plum blossom in low relief, and inlaid in Shibuichi and enamels of modern date, ... *signed Umetada*, 17
585. Iron (Kinuki tsuba), inlaid in various devices with enamels, ... —
586. Pair. Sentoku, silver and copper, pierced and engraved. Snakes and monkey, *signed Kazutomo*, 19
587. Pair. Sentoku, Chrysanthemum in relief, with insects inlaid in enamels, *signed Mitsunaga*, 18
588. Shakudō, octagonal. Chrysanthemums and Hōwō birds in enamel, ... 19
589. Shibuichi, representing a mirage at sea (Shinkirō); castles issuing from a shell, the waves undercut, and it is inlaid with gold and shakudō, ... *signed Hikawa Yasutomo*, 19
590. Iron, pierced and inlaid with feathers in metal and enamels, ... *signed Umetada*, 17
591. Iron, chased, pierced, and inlaid in enamels. Awabi and other shells, ... 18
592. Iron pierced, chased, and inlaid with enamels, on an irregular surface. Birds, plum blossoms, and other designs, ... —
593. Iron, with plum branch in relief, and inlaid with a bird and plum blossom in enamel, ... 19
594. Iron. A moon inlaid in silver, and a lotus plant incised and inlaid in enamels, *signed Kobayashi Norimasa, dated 1867*, —
595. Iron, inlaid with Autumn design (Fuki-yose, "gathered by the winds") of leaves and fir cones, *signed Miochin Shikibu Ki no Munetora, and inscribed "the only good armour-maker of Japan,"* 18
596. Iron. Round, with a square in the centre in relief, and several designs inlaid in enamel, ... 18
597. Shakudō, inlaid with a grasshopper in gold, and insects in enamel, ... 19
598. Shakudō, chased with waves and inlaid with shells in enamel, ... 19
599. Shakudō, inlaid with various designs, in enamel, on a nanako ground, ... 19
600. Iron, welded in wavy lines (similar to 122) and inlaid (at a later period) with a dragon in cloisonné enamel, ... 18

601. Copper bronze, surface engraved to imitate leather, the rim, waves. Maple leaves, a dragonfly, and chrysanthemums are in relief, inlaid and engraved in various metals, 18
602. Iron. Design, Kuzuré-Kikkō (broken tortoise-shell), in low relief, and inlaid with enamel in colour, 18
603. Iron, inlaid with insects and caterpillars in various metals and enamels, 18
604. Iron, shape of treasure-bag, pierced and inlaid with sacred treasures in enamels (of a later date), 16
605. Iron. Flowers and clouds, delicately inlaid in coloured gold, 18
606. Iron. An Inro, pouch, and mask of fox (as a netsuke), attached by cords, in pierced work (Akasaka), *signed Kinai of Echizen (or Zechizen)*, 17
607. Iron. Cherry blossoms and buds, pierced and in relief, *signed Kinai*, 17
608. Iron. Shells, pierced, chased, and in relief, *signed Kinai*, 17
609. Iron. Hōwō bird, pierced and chased, *signed Kinai*, 17
610. Iron. Karashishi and peony flowers, pierced and in relief, and inlaid with gold, the rim diapers in flat inlay of gold, 18
611. Pair in Shibuichi, covered with diaper design. Engraved, *signed Kuzui*, 18
612. Mokumé. The copper of a fine terra-cotta colour. A Kinuki tsuba, *signed Seizui of Kofu (Yedo)*, 19
613. Iron, inlaid with fan-shaped pieces, with design of chequers in silver and shakudō, and mokumé of silver, shakudō, and copper, 18
614. Iron. Birds flying over waves, in relief, chased, and inlaid with gold, rushes in bronze, and basket-work (Ja-Kago) in pierced work, *signed Tomonobu Hachido*, 18
615. Iron. Cherry tree in blossom, the flowers in silver, and leaves in gold, 18
616. Iron. Pierced and undercut, Karakusa slightly gilt, 17
617. Copper Bronze, covered with lacquer and mosaic work of shell in a design of diaper, and the crest of the Daimio Suwa, 18
618. Iron. Chrysanthemum flowers in relief, 17
619. Iron, pierced. Two fern fronds meeting, forming the Toyama crest, 18
620. Pair. Iron, imitating leather with a circular design of cloisonné enamel, inlaid at intervals, inscribed, "Made by order of Anseiroku Hitsujitoshi," *signed Furukawa Mitsuyoshi* 18
621. Iron, pierced. Plum blossoms, 18
622. Iron, pierced. Trunk of cherry tree and cherry blossoms, 18
623. Shibuichi nanakoji. Plum tree and flowers in shakudō and gold, *signed Kakusen Yasukuni*, 19
624. Shibuichi. Gentoku leaping the river, *signed Hamano Chokuzui (pupil of Hamano Kuzui)*, 19
625. Iron. Chohi on horseback, in relief with slight gold inlaying, *signed Tomonobu*, 18
626. Shibuichi. Koreijin and tiger, damascened in gold, silver, and shakudō, *signed Seiriusai-Hidetoshi*, 19
627. Iron. Dragon in relief, *signed Genkinsai*, 19
628. Iron. Oni pursued by a Tengu, in relief, *signed Iwamoto Konkwan*, 19

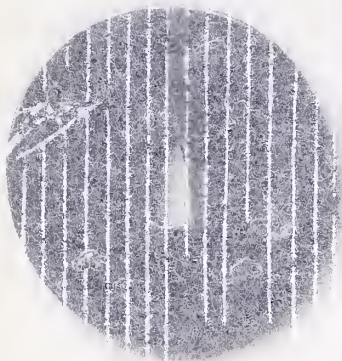
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606. Copper bronze, surface engraved to imitate leather, the rim, waves. Maple leaves, a dragonfly and chrysanthemums are in relief, inlaid and engraved in various metals, ... 18
607. Iron. Design, Kuzuré-Kikkō (broken tortoise-shell), in low relief, and inlaid with enamel in colour, ... 18
608. Iron, inlaid with insects and caterpillars in various metals and enamels, ... 18
609. Iron, shape of treasure-bag, pierced and inlaid with sacred treasures in enamels (of a later date), 16
610. Iron. Flowers and clouds, delicately inlaid in coloured gold, ... 18
611. Iron. An ito, pouch, and mask of fox (as a netsuke), attached by cords, in pierced work (Akasaka), ... *signed Kinai of Echizen (or Zechizen)*, 17
612. Iron. Cherry blossoms and buds, pierced and in relief, .. *signed Kinu*, 17
613. Iron. Shells, pierced, chased, and in relief, ... *signed Kinai*, 17
614. Iron. Hōwō bird, pierced and chased, ... *signed Kinai*, 17
615. Iron. Karesansui and peony flowers, pierced and in relief, and inlaid with gold, the rim diapers in flat inlay of gold, ... 18
616. Pair in Shibuichi, covered with diaper design. Engraved, ... *signed Kusui*, 18
617. Mokumé. The copper of a fine terracotta colour. A Kinuki tsuba, *signed Seizai of Kōfu (Yedo)*, 19
618. Iron, inlaid with fan-shaped pieces, with design of chequers in silver and shakudō, and mokumé of silver, shakudō, and copper, ... 18
619. Iron. Birds flying over waves, in relief, and inlaid with gold, pierced by bronze, and inlaid with silver, ... *signed Yamada Kinsai*, 18
620. Iron. A design of a crane, inlaid with gold, ... 18
621. Iron. A design of a crane, inlaid with gold, ... 17
622. Copper bronze, covered with lacquer, the handle of a sword inlaid with silver, and the crest of the Iwano family, ... 18
623. Iron. Chrysanthemum flowers in relief, ... 18
624. Iron, pierced. Two fern fronds meeting, forming the Toyama crest, ... 18
625. Pair. Iron. Imitating leather with a circular design of cloisonné enamel, inlaid at intervals, inscribed, "Made by order of Anseroku Hitsujitoshi," *signed Furukawa Mitsuyoshi*, 18
626. Iron, pierced. Plum blossoms, ... 18
627. Iron, pierced. Trunk of cherry tree and cherry blossoms, ... 18
628. Shibuichi and kōji. Plum tree and flowers in shakudō and gold, ... *signed Kokusen Yasuomi*, 19
629. Shibuichi. A tortoise leaping the river, ... *signed Hamano Kuzō*, 19
630. Iron. Sashimono or sobak, in relief with silver and gold, ... *signed Tomonobu*, 18
631. Shibuichi. A design of a crane, inlaid with gold, ... *signed Saitōsai-Hidetoshi*, 19
632. Iron. Dragon in relief, ... *signed Goshinsai*, 19
633. Iron. Oni pursued by a fox, in relief, ... *signed Yamamoto Kunkwan*, 19

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„ Masanobu	...	141	86	Seiriōken Katsutoshi	...	100	291
„ Toshishigé	...	122	245	Seiriuken Yeiju	...	97	58
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17 定良	18 延壽	19 春壽	20 吉次	21 信家	22 正常	23 克明	24 親延	25 金家	26 貞幹	27 兼隨	28 政光	29 宗次	30 正義	31 豐親	32 光救
33 細野惣左衛門政守	34 比呂高弘義	35 渙當貞勝	36 望箇軒直隨	37 明珍大隅守紀宗政	38 活鈿子菊岡光朝	39 一松富武則	40 春霞堂正盛	41 金剛崎月心	42 河治六良若衛門政方	43 金玉堂明珍弘貞	44 一東斎壽光	45 淡水子算經	46 盈科齋東益常	47 藻柄子入道宗典	48 一柳軒友信
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„ Shigenari ...	79	77	„ Umetada ...	75	110
„ Yoshimitsu ...	75	110	Yoshimuné, Ōmé ...	222	490
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KOZUKA AND FUCHI KASHIRA.

IN the scabbard of the Wakizashi or short sword is sheathed a knife (Ko-Katana), the handle of which is the Kozuka.

The Fuchi is the band or ferule on the handle of the sword or dagger nearest the blade.

The Kashira, a long oval mount, is at the extremity of the handle, and on this the artist in metal works the principal idea of the subject he is treating, and continues it on the Fuchi with similar treatment and in the same materials.

The delicate skill, patience, and beautiful modelling applied to these works of the past are beyond all praise, and are indeed worthy of admiration and study.

Sword mounts executed by great masters were without doubt valued as artistic works, and it is recorded that princes ordered Kozuka from celebrated makers to distribute as rewards to faithful Samurai.

The makers of Kozuka and Fuchi Kashira were frequently employed as makers of Tsuba, and also of Menuki and other parts of sword mounts. On Kagami buta (metal centres on Netsuké), Ojime (beads), and Kanémono (pouch-fasteners), we also find their signatures inscribed.

Kozuka are generally in metal, occasionally in carved ivory or wood, which latter are sometimes encrusted with shell, coral or other materials.

Cloisonné, translucent and champlevé enamelling on iron and other metals, were introduced by Hirata Donin, and this family continued similar work up to quite a recent date.

There are occasionally Kozuka of metal lacquered and decorated; sometimes they are in wood, lacquered and engraved to imitate metal, the imitation being very perfect.

The subjects of decoration on Kozuka and Fuchi Kashira are as interesting as those on Inro, Netsuké, or Tsuba. Flowers, birds, and insects are exquisitely rendered, and we find the story of Japanese history, tradition, and religion told with wonderful skill and fidelity, sometimes in flat inlay, at others in high or low relief of many metals, or chased with unerring certainty and delicacy.

KOZUKA.

Unless otherwise specified, the decoration is in relief in various metals and chased.

										Century.
1.	Copper bronze.	Coolie and Namazu fish.	Chased,	...	...	...	...	...	...	18
2.	Copper bronze.	Kanzan.	Chased and in relief,	...	...	...	...	...	<i>signed Jōi,</i>	18
3.	Copper bronze.	A sage.	Chased and in relief,	...	...	...	...	...	<i>signed Shigemasa,</i>	18
4.	Copper bronze.	Daruma,	...	...	...	...	...	...	<i>signed Jōi,</i>	18
5.	Copper bronze.	Plants.	Chased.	Moon behind a cloud in silver,	...	...	...	...	<i>signed Yasuchika,</i>	18
6.	Copper bronze.	Pilgrim,	...	...	...	...	...	...	<i>signed Kōzui,</i>	18
7.	Copper bronze.	Riotōhin (Chinese sage).	Chased and in relief,	...	...	...	...	...	<i>signed Issandō Jōi,</i>	18
8.	Copper bronze.	Frog in relief, with a stream in silver,	...	...	...	...	...	...	...	18
9.	Copper bronze.	Fukurokuju.	Chased and in relief, with a slight inlay of gold,	...	...	...	...	...	<i>signed Naochika,</i>	18
10.	Copper bronze.	Daruma.	Chased and in relief,	...	...	...	...	...	<i>signed Jōi,</i>	18
11.	Copper bronze.	Tiger.	In relief and chased,	...	...	...	...	...	<i>signed Yasuchika,</i>	18
12.	Copper bronze.	Fuji and dragon.	Chased and inlaid with silver,	...	...	...	...	...	<i>signed Fuzui,</i>	18
13.	Copper bronze.	Otafuku and two dogs in high relief, in gold and other metals,	...	...	...	...	...	...	...	18
14.	Copper bronze.	Fukurokuju.	Chased,	...	...	...	...	...	<i>signed Mitsumasa,</i>	18
15.	Sentoku.	Procession of the Mikado.	Chased,	...	...	...	...	...	<i>signed Sōzayemon Masamori,</i>	18
16.	Sentoku.	Tōba.	Chased,	...	...	...	...	...	<i>signed Yanagawa Naoharu,</i>	18
17.	Sentoku.	Manzai dancers.	Chased,	...	...	...	...	...	<i>signed Yoshioka Inaba no suké,</i>	18
18.	Copper bronze gilt.	Fish.	Chased,	...	...	...	...	...	<i>signed Masatoshi,</i>	18
19.	Sentoku.	Birds, and a basket,	...	...	...	...	...	...	...	18
20.	Sentoku.	Fukurokuju,	...	...	...	...	...	...	<i>signed Toshiyuki,</i>	18
21.	Sentoku.	Horse laden with firewood, rain falling,	...	...	...	...	...	...	<i>signed Masashigé,</i>	18
22.	Sentoku.	Saké bottle, reverse inscribed with an address to a bottle,	...	...	...	...	...	...	<i>signed Mitsuoki,</i>	18
23.	Sentoku.	Hōwō inlaid with cloisonné enamel,	...	...	...	...	...	...	...	18
24.	Sentoku.	Hechima plant,	...	...	...	...	...	...	<i>signed Masatoshi,</i>	18
25.	Shakudō.	Iris and butterflies inlaid with cloisonné enamel,	...	...	...	...	...	...	<i>signed Hirata Narisuké,</i>	18
26.	Shibuichi.	Kwosekikō and Chōriō,	...	...	...	...	...	...	<i>signed Yukihiide,</i>	18
27.	Shakudō.	Plants,	...	...	...	...	...	...	<i>signed Iwamoto Konkwan,</i>	18
28.	Shibuichi.	Men washing.	Chased (after Hanabusa Itchō's design),	...	...	...	...	...	<i>signed Nagahide,</i>	18
29.	Shibuichi.	Monkey.	Chased,	...	...	...	...	...	<i>signed Kikwakusai Yenzu,</i>	18
30.	Shibuichi.	Plum blossom.	Chased and flat inlay of silver, bird in shakudō in relief,	<i>signed Gotō Mitsumasa,</i>	18

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K 91

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K 117

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KOZUKA.

Unless otherwise specified, the decoration is in relief in various metals and chased.

									Century.
1.	Copper bronze.	Coolie and Namazu fish.	Chased,	...	...	...	...	...	18
2.	Copper bronze.	Kanzan.	Chased and in relief,	...	...	...	...	<i>signed Jōi,</i>	18
3.	Copper bronze.	A sage.	Chased and in relief,	...	...	...	...	<i>signed Shigemasa,</i>	18
4.	Copper bronze.	Daruma,	...	...	...	...	...	<i>signed Jōi,</i>	18
5.	Copper bronze.	Plants.	Chased.	Moon behind a cloud in silver,	...	...	...	<i>signed Yasuchika,</i>	18
6.	Copper bronze.	Pilgrim,	...	...	...	...	...	<i>signed Kōzui,</i>	18
7.	Copper bronze.	Riotohin (Chinese sage).	Chased and in relief,	...	...	...	...	<i>signed Issandō Jōi,</i>	18
8.	Copper bronze.	Frog in relief, with a stream in silver,	...	...	...	...	...	...	18
9.	Copper bronze.	Fukurokuju.	Chased and in relief, with a slight inlay of gold,	...	...	...	...	<i>signed Naochika,</i>	18
10.	Copper bronze.	Daruma.	Chased and in relief,	...	...	...	...	<i>signed Jōi,</i>	18
11.	Copper bronze.	Tiger.	In relief and chased,	...	...	...	...	<i>signed Yasuchika,</i>	18
12.	Copper bronze.	Fuji and dragon.	Chased and inlaid with silver,	...	...	...	...	<i>signed Fuzui,</i>	18
13.	Copper bronze.	Otafuku and two dogs in high relief, in gold and other metals,	...	...	...	...	...	...	18
14.	Copper bronze.	Fukurokuju.	Chased,	...	...	...	...	<i>signed Mitsumasa,</i>	18
15.	Sentoku.	Procession of the Mikado.	Chased,	...	...	...	...	<i>signed Sōzayemon Masamori,</i>	18
16.	Sentoku.	Tōba.	Chased,	...	...	...	...	<i>signed Yanagawa Naoharu,</i>	18
17.	Sentoku.	Manzai dancers.	Chased,	...	...	...	...	<i>signed Yoshioka Inaba no suké,</i>	18
18.	Copper bronze gilt.	Fish.	Chased,	...	...	...	...	<i>signed Masatoshi,</i>	18
19.	Sentoku.	Birds, and a basket,	...	...	...	...	...	...	18
20.	Sentoku.	Fukurokuju,	...	...	...	...	...	<i>signed Toshiyuki,</i>	18
21.	Sentoku.	Horse laden with firewood, rain falling,	...	...	...	...	...	<i>signed Masashigé,</i>	18
22.	Sentoku.	Sake bottle, reverse inscribed with an address to a bottle,	...	...	...	...	...	<i>signed Mitsuoki,</i>	18
23.	Sentoku.	Howō inlaid with cloisonné enamel,	...	...	...	...	...	...	18
24.	Sentoku.	Hochima plura.	...	...	...	...	...	<i>signed Masatoshi,</i>	18
25.	Shakudō.	Insects and butterflies inlaid with cloisonné enamel,	...	...	...	...	...	<i>signed Hirata Narisuké,</i>	18
26.	Shibuichi.	Kwosekiō and Chūriō,	...	...	...	...	...	<i>signed Yukihiide,</i>	18
27.	Shakudō.	Plants.	...	...	...	...	...	<i>signed Iwamoto Konkwan,</i>	18
28.	Shibuichi.	Men washing.	Chased (after Honabusa Itchō's design),	...	...	...	...	<i>signed Negahide,</i>	18
29.	Shibuichi.	Monkey.	Chased.	...	...	...	...	<i>signed Kikwakusai Yenzu,</i>	18
30.	Shibuichi.	Plum blossom.	Chased and inlaid with silver, bird in shakudō in relief,	<i>signed Gotō Mitsumasa,</i>	18

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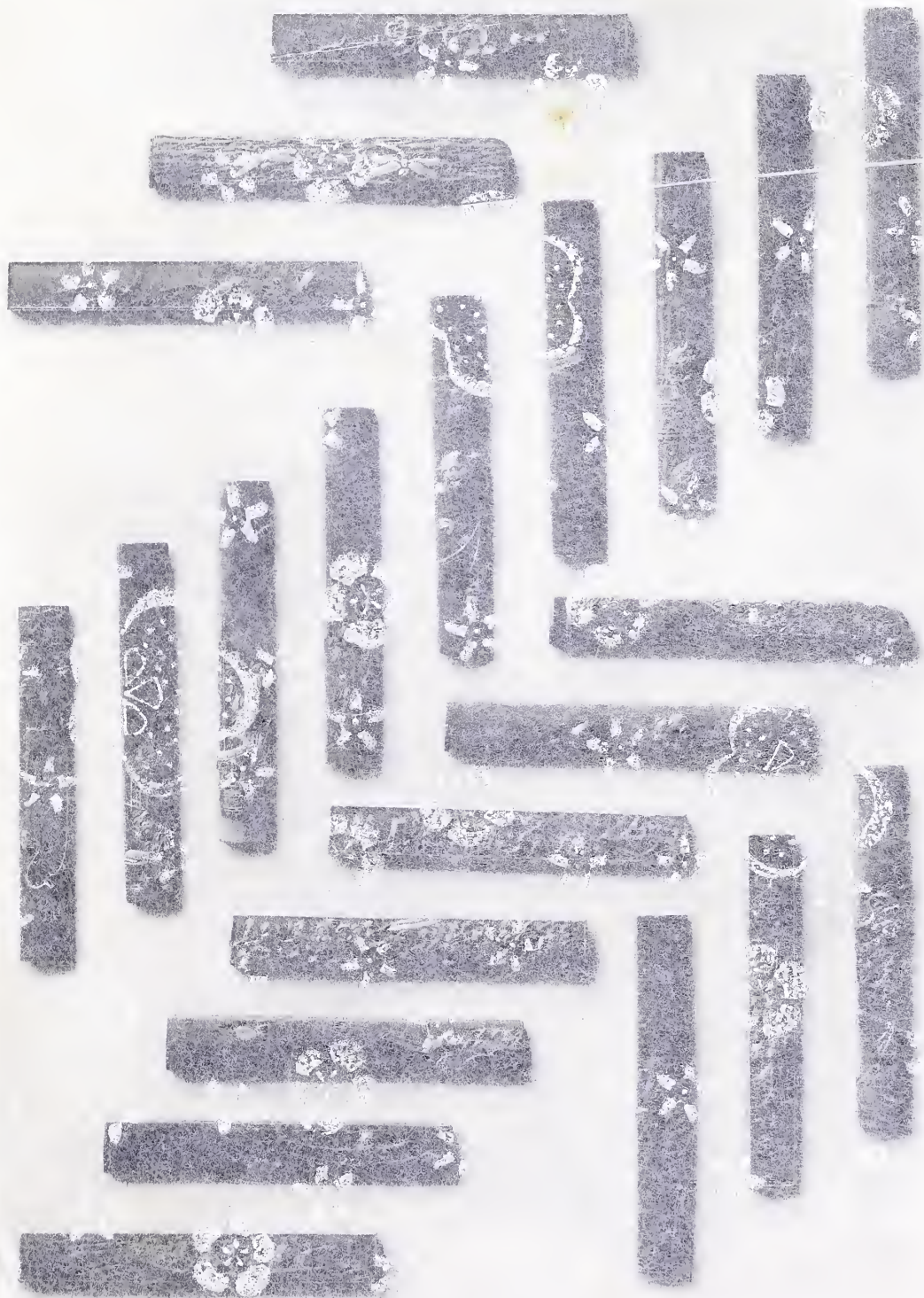
K. 174

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K. 36



150. Copper bronze, nanakoji. Lobster, *signed Naotoshi*, 19
151. Sentoku. Goose and moon, *signed Shinsensha Masatoshi*, 18
152. Sentoku. Fukurokuju and tortoise, *signed Jōi*, 18
153. Copper bronze and shibuichi imitating wood. Figure on a silver shield inlaid in shakudō,
used as charm against evil spirits, 19
154. Copper bronze. Saw and charcoal, *signed Yūshisai Shōzui*, 18
155. Iron. Lotus in relief, in silver, 18
156. Sentoku. Cap. Leaves of Aoi, *signed Naosato*, 18
157. Shibuichi. Fish and rod and line, *signed Nagaharu*, 18
158. Shibuichi. Ōmori Hikoshichi and oni. Chased, *signed Tsunemitsu*, 18
159. Shibuichi. River scene, *signed Hosono Sōzayemon*, 18
160. Shibuichi, inlaid with enamels. The sacred treasures, *signed Sōyo*, 18
161. Shibuichi. Tiger. Chased. Bamboo, in flat inlay, with insects in enamels, inscribed after
design of Morinobu, 18
162. Shakudō and iron. Insects and plants in relief in various metals, and inlaid with enamels,
signed Hirochika, 18
163. Shakudō. Conventional flower and scroll in flat inlay of enamel, 18
164. Shakudō. Inlaid with Hirata enamels on a ground imitating leather, 18
165. Iron, inlaid enamels. Boats and sails, 18
166. Shibuichi inlaid with Hirata enamels, 18
167. Shakudō. A gourd, inlaid in enamel, 18
168. Shakudō and shibuichi, inlaid with Hirata enamels. Lotus flowers, 18
169. Shakudō and shibuichi, inlaid with Hirata enamels. The sacred treasures, 18
170. Shibuichi. Kwan-u (Chinese warrior), 18
171. Copper bronze. Saigiō, 19
172. Shakudō and shibuichi. Insects, in flat inlay of gold; the reverse, plum blossom engraved, 19
173. Ivory. Boat and dragon in relief, 19
174. Shibuichi. Wrestlers in a temple garden. Chased and in flat inlay,
signed Hosono Sōzayemon Masamori, 18
175. Red bronze and shibuichi. Lightning and cloud, *signed Kikkōsai Sadakatsu*, 18
176. Shakudō. Chrysanthemum in high relief on nanakoji, *by Tcijō, certified by Mitsumori*, ... 17
177. Shakudō, inlaid with enamel. Kingfisher and lotus, 18
178. Shakudō, imitating silk braid interlaced, 18
179. Silver and shakudō, with flat inlay of maple and cherry leaves in silver and copper, 18
180. Shakudō. Four hats in high relief on nanakoji, *signed Gotō Mitsutoshi*, 18
181. Iron. Rihaku (Chinese poet). Reverse, a Chinese poem. Engraved, *signed Chokuzui*, 18
182. Shakudō. Kara-shishi with gems. Nanako ground, *signed Gotō Senjo*, 18
183. Silver. Plum and bamboo in relief, *signed Toshinobu*, 18
184. Iron. Monkey in relief, *signed Natsuo*, 19
185. Shakudō. Herons in silver, gold, and enamel, on nanako ground, *signed Morimura Atsutaka*, 18
186. Shakudō. New moon, autumn plants, and insects, *signed Tōgaku Sanjin Masatsuné*, 18
187. Shakudō and sentoku. Festival procession, 18
188. Shibuichi. Ōmori Hikoshichi carrying female oni, 18



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150.	Copper bronze, nanakoji. Lobster,	<i>signed Naotoshi,</i>	19
151.	Sentoku. Goose and moon,	<i>signed Shigenaga Masatoshi,</i>	18
152.	Sentoku. Fukurokujō and	<i>signed Jōi,</i>	18
153.	Copper bronze and shibuichi imitating wood. Figure on a silver snail shell in shakudō, used as a mirror against evil spirits,		19
154.	Copper bronze. Saw and charcoal,	<i>signed Fushisai Shōnō,</i>	18
155.	Iron. Lotus in relief, in silver,		18
156.	Sentoku. Cap. Leaves of Aoi,	<i>signed Isenrō,</i>	18
157.	Shibuichi. Fish and rod and line,	<i>signed Nōchōkari,</i>	18
158.	Shibuichi. Ōmor. Hikoshichi and oni. Chased,	<i>signed Tsunenatsu,</i>	18
159.	Shibuichi. River scene,	<i>signed Hosono Sōzayemon,</i>	18
160.	Shibuichi, inlaid with enamels. The sacred treasures,	<i>signed Sōyō.</i>	18
161.	Shibuichi. Tiger. Chased. Bamboo, in flat inlay, with insects in enamels, inscribed after design of Motonobu,		18
162.	Shakudō and iron. Insects and plants in relief in various metals, and inlaid with enamels,	<i>signed Hi. ochika,</i>	18
163.	Shakudō. Conventional flower and scroll in flat inlay of enamel,		18
164.	Shakudō. Inlaid with Hirata enamels on a ground imitating leather,		18
165.	Iron, inlaid enamels. Boat and sails,		18
166.	Shibuichi inlaid with		18
167.	Shakudō		18
168.	Shakudō and iron		18
169.	Shakudō and shibuichi		18
170.	Shibuichi. Crane and Cloud and		18
171.	Copper bronze. Saigō		19
172.	Shakudō and shibuichi. Insects, in flat inlay of gold; the reverse, plum blossom engraved,		19
173.	Ivory. Boat and dragon in relief,		19
174.	Shibuichi. Wrestlers in a temple garden. Chased and in flat inlay,	<i>signed Hosono Sōzayemon Masamori,</i>	18
175.	Copper bronze and shibuichi. Lightning and cloud,	<i>signed Kikkōsai Sadakatsu,</i>	18
176.	Shakudō. Chrysanthemum in high relief on nanakoji, by Teijō, certified by Mitsunori,		17
177.	Shakudō. Inlaid with enamel. Catfisher and lotus,		18
178.	Shakudō. Imitating silk, brand imitated,		18
179.	Silver and shakudō, with flat inlay of maple and cherry leaves in silver and copper,		18
180.	Shakudō. Four hats in high relief on nanakoji,	<i>signed Gotō Mitsutoshi,</i>	18
181.	Iron. Rihaku (Chinese poet). Reverse, a Chinese poem. Engraved,	<i>signed Chokuzen,</i>	18
182.	Shakudō. Kara-hishi with gems. Nanako ground,	<i>signed Gotō Senjo,</i>	18
183.	Silver. Plum and bamboo in relief,	<i>signed Toshinobu,</i>	18
184.	Iron. Monkey in relief,	<i>signed Natsuo,</i>	19
185.	Shakudō. Herons in silver, gold, and enamel, on nanako ground, <i>signed Morimura Tsurakata,</i>		18
186.	Shakudō. New moon, autumn plants, and insects,	<i>signed Tōgaku Sanjin Masatsune,</i>	18
187.	Shakudō and sentoku. Festival procession,		18
188.	Shibuichi. Ōmor. Hikoshichi carrying female oni,		18

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K.119

K.238

K.194

K.202

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K 118

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K 56

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K 113

K.127

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189. Shibuichi. Fukurokuju and bamboo, *signed Senhōsai*, 18
190. Shibuichi. Chased and with flat inlay of gold and silver. Man fishing, *signed Gotō Mitsukatsu*, 18
191. Shibuichi and shakudō. With a flat inlay of gold and silver, and chased. New Year's decoration and bird on a bough, after a painting by Tanyū, ... *signed Gotō Mitsuiye Masamuné*, 17
192. Iron, imitating wood. Spider in relief in silver, and web in gold inlay, 18
193. Shibuichi. Horse and bamboo in relief in shakudō, *seal Muné*, 18
194. Iron. Oni, whilst bathing, is dismayed to find a charm hanging over his head, 18
195. Sentoku. Fudō (a Buddhist divinity) and waterfall, *signed Miboku Kenzui*, 18
196. Shakudō and shibuichi. Broken bamboo blinds. In relief in gold on nanako ground, *signed Gotō Denjō*, 18
197. Shakudō. Benkei and Yoshitsuné passing Togashi at the Ataka barrier, 18
198. Shakudō. Kiri crest in high relief in gold, on nanako ground, ... *signed Gotō Hōkiō Ichijō*, 18
199. Shibuichi. A Sage, 18
200. Shibuichi. Fukurokuju with the sacred gem, *signed Denriusai Yoshiyuki*, 18
201. Shibuichi and shakudō. Kara-shishi and peony. Reverse, plum and bird (Uguisu) in flat inlay of silver and gold, 18
202. Shibuichi. Shōki. Reverse, an inscription, *signed Gotō Mitsumasa*, 18
203. Shakudō. Treasures. Inlaid Hirata enamels, 18
204. Shakudō. View of Yenoshima. In high relief, *signed Gotō Ichijō*, 18
205. Shakudō. Puppies in high relief, in various metals. *Made by Gotō Sōjō, and certified by Mitsuyoshi*, 16
206. Shakudō. Ōban (gold coin) in gold on nanako ground, 18
207. Iron. Pine tree and waves, *signed Mizuno Nobumitsu*, 18
208. Shibuichi. Peony in high relief in various metals, and butterfly in enamels, 18
209. Shakudō. View on Lake Biwa. Incised and inlaid with gold, *signed Hosono Sōzayemon Masamori*, 18
210. Copper bronze. Camelia in a vase, *signed Mitsuaki*, 18
211. Shakudō and other metals. Court nobles in a boat, in high relief, *signed Gotō Hōkiō Ichijō*, 18
212. Shakudō and shibuichi. Plum branch in high relief, *signed Gotō Mitsumasa*, 18
213. Cloisonné enamel. Peonies and diaper, 17
214. Shakudō. Pine tree and stork in shakudō and gold in high relief, ... *signed Gotō Junjō*, 17
215. Shakudō. Octopus and waves on nanakoji, *signed Gotō Mitsuyo, dated spring of Bunsei, 7th year (1824)*, —
216. Shakudō and shibuichi. Lily and insect in high relief on nanakoji, ... *signed Hisa-aki*, 18
217. Shibuichi. Blind man and puppies, *signed Gotō Mitsuyasu*, 18
218. Shibuichi. Hotei with a toy windmill. Chased, *signed Gotō Mitsumasa*, 18
219. Shakudō. Storks in high relief on nanakoji, *signed Gotō Shōjō*, 17
220. Shakudō and shibuichi. Karashishi in high relief. Rising sun and peonies in flat inlay of various metals, *signed Gotō Mitsuki*, 18
221. Shibuichi. Chrysanthemum. Incised and in flat inlay of gold with a moth in relief, *signed Gotō Mitsumasa*, 18
222. Shakudō. Dragon in high relief on nanakoji, *signed Gotō Junjō*, 17
223. Cloisonné enamel, 17

224. Shakudō and shibuichi. Stork in high relief, 18
225. Shakudō and shibuichi. Convolvulus and insects in various metals, chased and in relief and inlaid with enamels, *signed Tsuchiya Masachika*, 18
226. Shakudō inlaid with various devices in Hirata enamels, 19
227. Clouded cloisonné enamel, 17
228. Iron. Pine tree and rising sun. In relief and inlay of gold, *signed Hirosada, after design of Shōzui*, 18
229. Shakudō and shibuichi. Owl, moon partly behind cloud, *signed Kwakuju Hōkwan, dated Midsummer, 15th Tempō (1844)*, —
230. Shakudō. Bridge in gold, and pines in shakudō in high relief, ... *signed Gotō Matsutoshi*, 18
231. Shibuichi. Fukurokuju. In high relief, *signed Tōminsai Ishiguro Masatsune, dated 2nd of Genji (1865)*, —
232. Iron. Sparrows, *signed Iwamoto Konkwan*, 18
233. Shibuichi. Burning incense. On nanakoji, reverse incense on paper, 18
234. Shibuichi. Kwan-ū in low relief and engraved, *signed Sekijōken Tōgu, aged 82, dated 4th Bunsei (1821)*, —
235. Cloissoné enamel. Conventional flower, 18
236. Shibuichi. Flat inlay of silver, gold, and shakudō. The Goddess of Weaving; reverse, poem on the weavers' festival, in which the goddess prays for greater perfection in weaving, *signed Sekijōken Motozane*, 18
237. Iron imitating wood. Dragonflies in silver in relief, 18
238. Shakudō. Fukurokuju, also a verse of a poem, *signed Zuiundō Chokuzui*, 18
239. Ivory pierced and carved in relief. Watanabé no Tsuna attacking oni at Rashōmon gate, ... 19
240. Ivory pierced and carved in relief. Dragon, 19
241. Gold lacquer on metal. Shōjō dancing in relief, 19
242. Silver. Horses engraved, *signed Fujiwara Toshikazu*, 18
243. Kozuka and Kōgai. Shakudō. The Kozuka, Dragon, and Fuji in relief on a nanako ground; the Kōgai Korean Lion, *signed Wakabayashi Tadatsuné*, 19
244. Shakudō. Nō mask, fan, and bells, on a ground imitating leather, *signed Kikuoka Mitsutomo*, 18
245. Shibuichi. Birds and flowers in relief and in enamels, 18
246. Sentōku. Fuji in shibuichi and silver, *signed Kanasugi Tomotsuné*, 18
247. Shakudō. Musicians and court nobles in a boat, 18
248. Iron. Plum branch in relief in various metals, and bird in enamels, 18
249. Copper bronze. Plum branch inlaid in shakudō, silver, and enamels, 18
250. Copper bronze. Feathers in enamel on a ground of diapers, 18
251. Shakudō in bands imitating a sword handle, the centre a panel with medallions of enamel, ... 19
252. Shakudō with chidori birds in enamel and metals in relief; the reverse silver chased, ... 19
253. Shakudō. Yoshitsuné of the Minamoto clan recovering his bow in the presence of his enemies, the Taira, who are in a boat. Various metals in high relief on nanakoji, 19
254. Shakudō with autumn flowers in high relief on nanako ground, *signed Gotō Yetsujō*, 17
255. Shibuichi. Dragons in relief in various metals and an inlay of cloud in enamel, 18
256. Sentoku. House tiles in relief in shakudō and inlaid in enamels, 18
257. Shakudō. Monkey in relief on nanakoji, 18

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V. 187

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V. 188

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V. 189

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V. 190

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V. 191

171



V. 192

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V. 193

20.



V. 194

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V. 195

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V. 196

		Century.
221	Shakudō and shibuichi. Story in high relief, 18	18
225	Shakudō and shibuichi. Convolvulus and insects in various metals, chased and in relief and inlaid with enamels, signed <i>Tsuchiya Masahisa</i> , 18	18
226	Shakudō inlaid with various devices in Hirata enamels, 19	19
227	Clouded cloisonné enamel, 17	17
	Iron. Pine tree and rising sun. In relief and inlay of gold, signed <i>Hirotsada, after design of Shōmei</i> , 18	18
229	Shakudō and shibuichi. Owl, moon partly behind cloud, signed <i>Kwōchūju Hōkwan, dated Midsummer, 15th Tempō (1844)</i> , —	—
230	Shakudō. Bridge of gold, and pines in shakudō in high relief, ... signed <i>Gotō Matsutoshī</i> , 13	13
231	Shibuichi. Fukurokujū. In high relief, signed <i>Tōwansai Ishiguro Masasune, dated 2nd of Genji (1865)</i> , —	—
232	Iron. Sparrows, signed <i>Iwamoto Konkwan</i> , 18	18
233	Shibuichi. Burning incense. On nanakoji, reverse incense on paper, 18	18
234	Shibuichi. Kwan-ū in low relief and engraved, signed <i>Sekijōken Tōgu, aged 62, dated 4th Bunsei (1821)</i> , —	—
235	Cloisonné enamel. Conventional flower, 18	18
236	Shibuichi. Flat inlay of silver, gold, and shakudō. The Goddess of Weaving: reverse, poem of the Yatsu-no-festival, in which the goddess prays for greater perfection in weaving, signed <i>Sekijōken Motosane</i> , 13	13
237	Iron imitating wood. Dragonflies in silver in relief, 8	8
238	Shakudō. Fukurokujū, also a verse of a poem, signed <i>Zurundō Chōmei</i> , 18	18
239	Ivory pierced and carved in relief. Watanabé no Tsuna attacking on a Rashōmon gate, ... 19	19
240	Ivory pierced and carved in relief. Dragon, 19	19
241	Gold lacquer on metal. Sōjō dancing in relief, 9	9
242	Silver. Horses engraved, signed <i>Fujiwara Toshikazu</i> , 13	13
243	Kozuka and Kōgai. Shakudō. The Kozuka, Dragon, and Fuji in relief on a nanako ground; the Kōgai Korean Lion, signed <i>Wakabayashi Tadatsun</i> , 19	19
244	Shakudō. Nō mask, fan, and bells, on a ground imitating leather, signed <i>Kikuoka Mitsutomo</i> , 18	18
245	Shibuichi. Birds and flowers in relief and in enamels, 18	18
246	Sentōku. Fuji in shibuichi and silver, signed <i>Kanasugi Tomotsuné</i> , 18	18
247	Shakudō. Musicians and court nobles in a boat, 18	18
248	Iron. Plum branch in relief in various metals, and bird in enamels, 18	18
249	Copper bronze. Plum branch inlaid in shakudō, silver, and enamels, 18	18
250	Copper bronze. Feathers in enamel on a ground of diapers, 18	18
251	Shakudō in bands imitating a sword handle, the centre a panel with medallion of enamel, ... 19	19
252	Shakudō with chidori birds in enamel and metals in relief; the reverse silver chased, ... 19	19
253	Shakudō. Yoshitsune of the Minamoto clan recovering his bow in the presence of his enemies, the Taira, who are in a boat. Various metals in high relief on nanakoji, 19	19
254	Shakudō with autumn flowers in high relief on nanako ground, signed <i>Gotō Yetsujō</i> , 17	17
255	Shibuichi. Dragons in relief in various metals and an inlay of cloud in enamel, 18	18
256	Sentoku. House tiles in relief in shakudō and inlaid in enamels, 18	18
257	Shakudō. Monkey in relief on nanakoji, 18	18

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K. 163



K 164

K 160



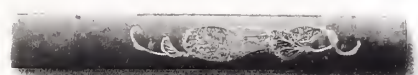
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K. 167



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K 226



K 225

K 203



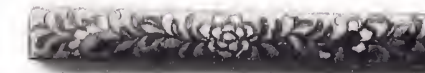
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258. Metal gilt. Flowers in champlevé enamel in relief, 17
259. Shibuichi. Waves in relief, with fish in gold and shakudō, ... *signed Ōmori Teruhide*, 18
260. Silver, shakudō, and shibuichi, in bands. Inlaid with gold and cloisons of enamel,
signed Hirata Harunari, 19
261. Iron. Landscape in flat inlay of gold and shakudō, 17
262. Shibuichi. Nō dancer, *signed Mototaka*, 18
263. Shibuichi. A wrestler, *signed Toshihiro*, 18
264. Shibuichi. Boys looking at reflection of the moon in a stream. The reverse incised with a poem,
"My mind is pure and clear as moonlight on the autumn water," *signed Jōi, seal Nagaharu*, 18
265. Shibuichi and shakudō. Sambasō dancer, *signed Kikugawa Masatoshi*, 18
266. Shibuichi. Chinese figures, *signed Hisayuki*, 18
267. Shibuichi. Street dancers, *signed Takayuki*, 18
268. Shibuichi. Chinese lady, *signed Hamano Chikayuki*, 18
269. Shibuichi. Fukurokuju, a minute figure in relief, in various metals; the sacred treasure rain
coat and a star in enamels, *signed Hamano Norinobu*, 18
270. Shakudō. Seven books in relief, finely damascened, 18
271. Shakudō. Shuttles and reel in various metals and champlevé enamels, 18
272. Shibuichi. Scene on Sumida river, chased and inlaid, *signed Masamori*, 18
273. Shibuichi. Insects, in flat inlay of gold and shakudō, *signed Nagayoshi*, 18
274. Shibuichi. Pines and stream in flat inlay of various metals, reverse chased with landscape in
rain, 18
275. Shibuichi. Butterflies and lespedeza plant in flat inlay of gold and silver; reverse chased
with branch of lespedeza, 18
276. Shibuichi and shakudō. Curtain of Mikado's carriage and praying mantis in flat inlay of gold
and silver, 18
277. Shakudō. Hawk on a perch, flat inlay of gold, silver, and shibuichi; reverse chased with
pine tree, 18
278. Shakudō. Insects in flat inlay of different coloured golds (same design as No. 172), 18
279. Shakudō. Vine, squirrel, and butterflies in flat inlay of gold and silver, 18
280. Shibuichi. Coins in relief, various metals, *signed Mitsusada*, 18
281. Mokumé on silver, 18
282. Mokumé on shibuichi, 18
283. Shibuichi. An insect on a leaf, 18
284. Shakudō. Peonies. Reverse a butterfly in flat inlay of copper and gold, and waves chased, 18
285. Ebony, leather grain. A Ja-Kago in ivory, and a flying bird in shell, 18
286. Shibuichi. Chequers in flat inlay of silver and shakudō, in the centre a shaped disc in
mokumé of silver and shakudō 18
287. Shibuichi. A priest's fly-brush (Futsujin) inlaid in enamel, 18
288. Silver, grained ground, two characters in gold, flowers in silver, 18
289. Shibuichi. Lespedeza in gold and shakudō, by a stream in which the moon is reflected, ... 18
290. Silver. Bamboo incised, 18
291. Shibuichi. Peony and butterfly in flat inlay of gold and copper, 18

292. Shibuichi engraved. Two Manzai dancers, the dresses inlaid in gold and silver, *signed Mitsusada*, 18
293. Shibuichi. The "Amakurikara," or rain dragon, on shakudō nanako ground, 18
294. Shibuichi lacquered. Convolvulus and other plants in gold lacquer, *signed Jōho*, 18
295. Shakudō nanakoji. Peasant pulling an ox carrying bales of rice, *signed Ōmori Teruhide*, 18
296. Shibuichi. A ferry, with ferry-boat and figures, 18
297. Red, bronze, and gold joined diagonally. Dancer, engraved, *signed Sōmin*, 18
298. Shibuichi, engraved. Chōrio with the shoe of Kosekiko, *signed Tsuchiya Hogen Yasuchika*, 18
299. Shakudō nanakoji. Horses, one lying down, another dragging a monkey, *signed Ichiriusai*, 19
300. Shakudō nanakoji. Stork among rushes, *signed Yanagawa Chokuzen*, 19
301. Shibuichi, engraved and inlaid. Hotei and child, *signed Kiriussai Sōmin*, 18
302. Shibuichi, engraved and inlaid. Horseman, reverse a poem, *signed Adachi Yusai*, 18

FUCHI-KASHIRA.

Unless otherwise specified, the decoration is in relief in various metals, and chased.

1. Shibuichi. A flight of sparrows.
2. Shakudō. A spray of plum blossom, *signed Otsuriuken.*
3. Iron. A dragon in relief, with clouds in appliqué of gold, *signed Uriōken Umetada.*
4. Shibuichi. Manzai dancers, *signed Tsunenao.*
5. Shakudō. Shōki and oni, *signed Nara Harunobu.*
6. Shakudō. Carp in stream; the fish in flat inlay in gold, and water-plants (mo) in slight relief in gold, *signed Kiyosada of Sendai.*
7. Sentoku. Insects, *signed Mitsunaka of Mino.*
8. Iron. Landscape.
9. Iron. Dragon in relief.
10. Shibuichi. Chinese sage and children, *signed Mitsuyuki.*
11. Shakudō. Storks in relief, on nanakoji, *signed Ishiguro Masayoshi.*
12. Silver. Chrysanthemums in relief and chased.
13. Iron. Dragon in relief, with slight inlay of gold, *signed Hiroshige.*
14. Shakudō. Shōki and oni in relief, with slight inlay of gold and silver, *signed Naomitsu.*
15. Shakudō. Waves chased in relief, with spots of gold inlaid.
16. Shakudō. Dragon in relief, in gold.
17. Iron. Chinese figures, *signed Yasunori.*
18. Shibuichi. New Year dancers.
19. Shakudō. Warriors, on nanakoji, *signed Otsuki Mitsutada.*
20. Shakudō. Wisteria, in gold on nanakoji, outlined and veined in relief.
21. Shakudō. Man expelling oni with beans.
22. Shakudō. Chrysanthemums.
23. Shibuichi. Dragonfly, *signed Chōsendō Hidemitsu.*
24. Shakudō. Carp in gold and waves in relief, *signed Ōmori Teruhide.*
25. Shakudō. Kiri crest in gold in relief.
26. Sentoku. Moonlight scene, *signed Iwamoto Konkwan.*
27. Shibuichi. Fishing-nets, boat, and heron.
28. Shibuichi. Mask of Okina and a fan, with a band of gold in flat inlay,
signed Yoshioka Inabano No Suké.
29. Shakudō. Man pelting oni with beans.
30. Copper bronze. Dragon, *signed Otsuriuken (Shozui), aged 67.*

31. Shakudō. Fish in relief, and inlaid in various metals and enamel, *signed Sōkwan.*
32. Iron. Oni and warrior.
33. Sentoku. Plants and insects in relief, *signed Yoshinaga.*
34. Sentoku. Carp, crab, and water plant, *signed Yasuchika.*
35. Iron. A dragon in relief.
36. Shibuichi. Yebisu and Hotei, chased and with slight inlay of gold and silver, ... *signed Jōi.*
37. Copper bronze. Cat-fish in high relief, in shakudō, *signed Jochiku.*
38. Sentoku. Gamma sennin and Tekkai, chased and with slight inlay of gold, *signed Tomoyoshi.*
39. Shakudō. Plum blossom on leather ground.
40. Shibuichi. Temple dancers.
41. Shakudō. Oxen in relief, inlaid with gold on a ground imitating leather.
42. Copper bronze. Chinese sages, *signed Nomura Sōten of Hikoné.*
43. Shakudō. Kiri leaves in flat inlay of copper bronze on shakudō, outlined in gold in slight relief
on nanako ground.
44. Sentoku. Dragons in relief, *signed Kunishige of Hirado.*
45. Shakudō. Deer and bat in relief, on a diaper ground of leaves, *signed Tsuchiya Shigéchika.*
46. Shakudō. Fukurokuju, on nanakoji, *signed Toshinaga.*
47. Shibuichi. Tadamori and the priest, *signed Tsunenari.*
48. Shibuichi. New Year charm against oni, with oni escaping from it.
49. Shibuichi. Festival scene at Kamo Temple, Kioto, chased and in flat inlay of other metals,
signed Hosono Sozayemon Masamori.
50. Bronze. Coloured glass mounted on a ground of leather.
51. Shibuichi. Dragon in circular sunk panels in low relief, and clouds in gold appliqué,
signed Umetada.
52. Shibuichi. Badger in priest's dress, with a trap baited with a rat, ... *signed Katsura Yasumasa.*
53. Shibuichi. Pigeons, *signed Sanshūken Moriyoshi.*
54. Shibuichi. Figures, a spear and fan.
55. Shakudō. Karashishi in relief and chased.
56. Copper bronze. Tiger (chased) and waterfall, *signed Jugakusai Masatsuné.*
57. Shibuichi. Karashishi, *signed Yanagawa Naomasa.*
58. Shibuichi. Plants and insects, *signed Yégawa Toshimasa.*
59. Shibuichi. Peony, on nanakoji, *signed Ōmori Terumasa.*
60. Shibuichi. Eagle and monkey, *signed Iwamoto Riokwan.*
61. Shibuichi. Chinese figures, chased and with slight inlay of gold, *signed Hisashige.*
62. Sentoku. Battle scene at Yashima.
63. Shakudō. Takatsuna and Kagesuye.
64. Copper bronze. Bundles of charcoal and scattered cherry blossoms, on nanakoji,
signed Nomura Masayoshi.
65. Copper bronze. Hoken Zenshi (Chinese priest) with tiger.
66. Shakudō. Yoshitsuné under the pine tree, *signed Otsuriuken Shōzui.*
67. Shakudō. Dragon in relief in gold, on a sunk panel, *signed Tsujimura Mitsunori.*
68. Shakudō. Frog in high relief in copper bronze, inlaid, *signed Tsunenao.*
69. Shibuichi. Dragonflies.

70. Shakudō. Lobster, on nanakoji, signed *Iwamoto Konkwan.*
71. Shibuichi. Tōba, signed *Sekijōken Motozané.*
72. Shibuichi. A hunter and a fox, the fox dressed in man's clothes and caught in a trap,
signed *Nagatsuné.*
73. Shakudō. Dragon and clouds in relief, the dragon in gold.
74. Cloisonné enamel.
75. Copper bronze. Oni and warrior, signed *Sōheishi Sōten.*
76. Shibuichi. Chinese warriors.
77. Shakudō. Flowers.
78. Shakudō. Dragon and clouds.
79. Shibuichi. Manzai and Shishi dancers, signed *Rinsendō.*
80. Shibuichi. Fukurokuju, signed *Kikuchi Tsunemitsu.*
81. Shibuichi (five pieces). Insects in relief, signed *Kajō Sanjin Gen-ichisai.*
82. Shibuichi. Radish in relief, crosses damascened in gold.
83. Copper bronze. Kanzan and Jittoku. Chased, and inlaid with shakudō and gold, signed *Yoshiaki.*
84. Shibuichi. Jurōjin and sacred treasures, signed *Saika-an Tenriō.*
85. Iron. Inlaid with Hirata enamels.
86. Shakudō. Dragon and waves in relief, with slight inlay of gold, signed *Seijō (Gotō).*
87. Copper bronze. Inlaid with diaper design in enamels.
88. Sentoku. Insects and flowers in relief, signed *Mitsunaka of Mino.*
89. Shakudō. Kiri crest in low relief in gold.
90. Sentoku. Pine tree, creeping plant, and house, signed *Joriuken.*
91. Sentoku. Dragon in relief, signed *Yoshinaga.*
92. Shakudō. Lobster in relief and gilt, signed *Iwamoto Konkwan.*
93. Shakudō. Yoshitsuné and Noritsuné, signed *Niudō Sōten of Hikoné.*
94. Sentoku. Figures, fan, and spear, signed *Toshinaga.*
95. Sentoku with cloisons partly enamelled.
96. Sentoku. Chrysanthemums.
97. Shakudō. Flowers and insects, on nanakoji.
98. Shakudō. Chinese archers on horseback. On nanakoji.
99. Iron. Feathers in cloisonné enamel in flat inlay.
100. Sentoku. Cloisons partially filled with enamel.
101. Copper bronze. Daruma in relief, partly gilt and silvered, seal *Tō-u.*
102. Shakudō. A well.
103. Shakudō. The Kiri crest in gold relief.
104. Pair of Fuchi in shakudō inlaid with Hirata enamels.
105. Shakudō. Cherry blossom, torii, and fence.
106. Sentoku. Karashishi and peony in cloisonné enamel.
107. Shibuichi. Millet in relief in shakudō, signed *Ginshōtei Araki Tōmei.*
108. Shibuichi. Rice-field, signed *Tsuneshige.*
109. Shibuichi. Dancers.
110. Shakudō. Cherry blossom and temple torii.
111. Shakudō. Heron and reeds at sunset. On nanakoji.

112. Shakudō. Views on Lake Biwa. On nanakoji.
113. Shakudō. Procession at a Shinto festival, *signed Aitōsuyanagi Tomoyoshi.*
114. Shibuichi. Monkeys, *signed Iwamoto Konkwan.*
115. Four pieces. Layers of shibuichi, shakudō, and copper bronze, imitating Guri lacquer.
116. Shakudō. Dragons, gilt and in relief, *signed Yoshihisa.*
117. Shibuichi. Country scenes, *signed Ōmori Mitsutoki.*
118. Layers of shakudō and copper bronze imitating Guri lacquer, *signed Masayoshi.*
119. Shakudō. Shōki and oni, *signed Chikushisai Unagami Toshiteru of Dewa.*
120. Iron. Horses in relief in copper bronze.
121. Sentoku. Dragon in relief, *signed Rinsendō.*
122. Shakudō decorated with Hirata enamels.
123. Shakudō. Mikado's carriage under blossoming cherry trees.
124. Shakudō. Shells and waves, on nanakoji.
125. Shakudō. Dragon in relief, on nanakoji, *signed Gotō Junjō.*
126. Alternate layers of shakudō and copper bronze imitating Guri lacquer.
127. Iron. Temple Niō and screen, *signed Iwamoto Hirotoishi.*
128. Shakudō. A landscape.
129. Shakudō. Flowering plants on nanakoji, *signed Tōgakushi Ishiguro Masatsune.*
130. Iron. Priest's wand and temple servant, *signed Shōzui.*
131. Shibuichi. Warriors, *signed Gotō Mitsufusa.*
132. Shibuichi. Sunrise. Stork and Tortoise, *signed Shunmei Hōgen, spring of 1849.*
133. Shakudō. Insects on nanakoji, *signed Sankwōdō Josui, grandson of Kano.*
134. Shakudō. Dragons in relief, on nanakoji.
135. Shibuichi. Lotus plant, *signed Seijō.*
136. Copper bronze. Tigers in high relief, *signed Ōmori Teruhide; design by Sōmin.*
137. Shakudō. Rats and small rice-cakes, with bamboo-leaf covering.
138. Shibuichi. Plants, insects, and a lantern, on nanakoji.
139. Shakudō. Tigers and bamboo in high relief, with gold inlay.
140. Shibuichi. Flying goose and plants in snow. The moon in flat inlay, *signed Otsuriuken Shōzui.*
141. Shakudō. Bamboo in relief, and sparrows in gold, *signed Ishiguro Masayoshi of Musashi.*
142. Iron. Inlay of Hirata enamels.
143. Copper bronze. Karashishi in relief, *signed Masazané.*
144. Iron. Shōki and oni in relief, with slight inlay of gold, *signed Yasuchika.*
145. Sentoku. Bishamon.
146. Sentoku. Shōki with oni, in a cloud.
147. Sentoku. A lobster, *signed Tōkokken.*
148. Sentoku. Jurōjin and Bishamon, *signed Toshinaga.*
149. Shakudō. Dragon in relief and gilt.
150. Shibuichi. Hotei and children, *signed Masamori (Hosono).*
151. Copper bronze. Dragonfly and gourd-plant in relief in silver, *signed Takata of Hirado.*
152. Iron. Daruma and priest's brush, *signed Kenzui.*
153. Silver and gold. Fudō and his attendants, Seitaka Dōji and Kongara Dōji,
signed Tōyōsai Toshitomo, dated autumn 1857.

154. Iron. Tengu—mask and fan.
 155. Sentoku. Karashishi in high relief in gold, shakudō, and copper bronze, ... *signed Mitsumasa.*
 156. Shakudō. Lobsters in high relief in gold, and leaves in relief and inlaid on nanakoji,
signed Omori Teruhidē.
 157. Shakudō. Persimmon in high relief in gold and coral, on nanakoji, *signed Tōgakushi Masatsuné.*
 158. Copper bronze. Kwan-u and Gentoku, *signed Sōhenishi Niudō Sōten.*
 159. Shakudō. Branch of persimmon in relief and in coral and shell.
 160. Shibuichi. Men fishing with cormorants, *signed Kinkwakken Chikayuki.*
 161. Shibuichi (very silvery). Men fishing with cormorants. In high relief in gold and various
 metals, *signed Yechizen no Daijō Minamoto Nagatsune.*
 162. Shakudō. Dragonflies in relief, the heads in shell, the wings in flat inlay of gold, *signed Jochiku.*
 163. Shakudō. Horses in high relief in bronze, *signed Hisanori.*
 164. Shibuichi. Eagles and pine tree, *signed Ishiguro Koreyoshi.*
 165. Shakudō. Dragons, picked out with gold, *signed Yoshinaga.*
 166. Shakudō. Gentoku. In high relief picked out with gold, *signed Omori Teruhide.*
 167. Silver. Arhats; incised and in relief, *signed Miboku.*

KOZUKA AND FUCHI-KASHIRA.

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Chokuzui	80, 181, 238		„ Naotoshi	141	
Dairiusai Mitsuoki ...	46		„ Norinobu	296	
Denjō	196		„ Noriyuké	33	
Denriusai Yoshiyuki	200		„ Zuikei	104	
Fujiwara Toshikazu ...	242		Haruteru	114	
Furukawa Jō-chiu ...	44		Hidéhiko	138	
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Gotō Denjō	196		Hidéyuki Tounsai ...	112	
„ Hokiō Ichijō	198, 204, 211		Hirata Harunari	260	
„ Junjō	214, 222		„ Narasuké	25	
„ Matsutoshi	230		Hirochika	162	
„ Mitsuiye Masa- } muné }	191		Hironao	116	
„ Mitsukatsu	190	125	Hirosada	134, 228	13 127 163 } 49, 150
„ Mitsuki	220		Hiroshigé	123	
„ Mitsumasa	{ 30, 202, 212, 218, 221		Hirotoishi	41	
„ Mitsutaka	51		Hisa-aki	216	
„ Mitsutashi	180		Hisanori	—	
„ Mitsuyasu	217		Hisayuki	266	
„ Mitsuyo	215		Hōkwan	229	
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„ Shirobei Fujiwara } Mitsuyoshi ... }	143		Ichijō	198, 204, 211	
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			Ichinomya	48	
			Ichiyōsai Hironao ...	116	

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Jimpo... ..	55		Masanori ...	122	
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Jōho ...	94		Masataka ...	58	
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Kenzui ...	195		Mitsuki ...	220	
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Kikkōsai Sadakatsu ...	175		Mitsuoki ...	22, 46	
Kikugawa Masatoshi	265		Mitsusada ...	280, 292	
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	Catalogue Number of Kozuka.	Catalogue Number of Fuchi-Kashira.		Catalogue Number of Kozuka.	Catalogue Number of Fuchi-Kashira.	
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Ōrandō Hidéhiko ...	138		Toshimitsu	50, 121		
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	Catalogue Number of Kozuka.	Catalogue Number of Fuchi-Kashira.		Catalogue Number of Kozuka.	Catalogue Number of Fuchi-Kashira.
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JAPANESE SWORDS.

EXCEPTING lacquer, which holds a position of its own, there is no class of Japanese art-work more full of interest to the connoisseur and collector, or which exhibits more perfectly the skill and resources of the Japanese worker in metal, than the sword. It has been famous for hundreds of years; as a keen-edged weapon it has no superior, while as regards excellence of forging and finishing, French experts have declared it unapproachable by European workmen. The honour and esteem in which a good sword was held by the samurai, a class which included both the Shogun and the retainer of a daimio, inclined him to spare no expense in the decoration of his weapon without impairing its utility. He wore no personal ornaments, and his sword mounts were to him what jeweller's work was to the European. It was that which brought into existence the long line of Japanese chasers, from Goto downwards, whose skill in their art, in the manipulation of the various metals, and in the invention of the ingenious alloys and patinas, gives a special character to their work, making it the wonder and admiration of collectors. Moreover, the subjects represented on Tsuba, Kozuka, and Fuchi Kashira, form a little gallery of illustrations of the history, myths, folk-lore, and emblems of the Japanese people, and are frequently copied from the designs of eminent painters.

We have no satisfactory work on the Japanese sword, for although abundant material exists in Japanese, we have yet to meet with a translator cognisant of the technology of the subject in the two languages. There have been many essays published in various periodicals, but few of them add much to our knowledge of the subject, while some are positively misleading. At the head of them stands unquestionably Hütterott's *Das Japanische Schwert*, published in the "Transactions of the Eastern Asiatic Society of Germany." It confines itself to the sword blade, the most important part it is true, and is almost exhaustive of the subject, and full of interest. His statements are derived either from Japanese works of authority, from his own observation and experiments, or from communications with Japanese sword-smiths and experts—not self-styled experts, but official ones, for they are named by the state, and the function was hereditary in the Honami family for generations. Next to Hütterott's work comes an essay by Mr. Lyman of Philadelphia, in the "Journal of the Numismatic and Antiquarian Society" of that city. It covers a somewhat wider field than Hütterott's, and is apparently derived from the same sources. The next important contribution to our knowledge of the subject is Müller Bееck's *Die Japanischen Schwerter*, in the "Transactions of the Berlin Ethnological Society." It is, however, disfigured by many errors, some evidently arising from lack of technical knowledge on his own part, or on that of his Japanese translator. The article on Swords in Pfoundes' *Fuso Mimi Bukuro* contains much general information as to swords and sword legends, and I have met with nothing else of practical use to a collector.

Japanese legends speak of a sword-smith, Ama-no-maura, in the reign of the second Emperor, B.C. 581-549, and of an Amakuni, who made a copy of the sacred sword for the Emperor Suijin,

B.C. 97-50. But the earliest sword-smith whose blades can be identified is Amakuni (another one), who lived at the end of the seventh century. Masamune of Sagami, who lived at the end of the thirteenth and beginning of the fourteenth centuries, is always quoted as the greatest of the Japanese smiths. He was the son of Yukimitsu, the maker of No. 74, and blades by Masamune are under Nos. 45, 75, 109. But although looked upon as the prince of sword-smiths, his blades are less rare and costly in Japan than those of his adopted son Sadamune, for one of whose blades, see No. 93. Another example of his work is the unmounted Wakizashi, No. 119, showing the "hada-aya-sugi, or wood-grain forging." In the table of the relative value of swords in the Kokon Meizukushi, published in 1702, Sadamune is placed at the head of the list, and his blades are valued at 50 mai, while Masamune is below him, the value left blank.

Among the unmounted blades is one of a somewhat remarkable character, No. 80. It is by Muramasa, a pupil of Masamune, and is an excellent example of his work. The blade is in "hada-gitai," or wood-grain forging, with a dragon on one side and Susano on the other, chased in intaglio rilievo. The scabbard, instead of being plain, with the name and length of the blade in ink, is of black lacquer, with the inscription in red lacquer, showing probably the owner's estimation of the blade, and his disinclination to have it mounted. One never meets with a Muramasa mounted, for there is a belief that if worn, a Muramasa blade impels the wearer to commit murder or suicide, an idea probably derived from the murders committed by Gompachi with a Muramasa sword. It is said that a prohibition against wearing them was issued in the first quarter of the seventeenth century. Honami Kotoku, a celebrated expert, who wrote about that time, calls them "ignoble and bloodthirsty," and omits Muramasa from his list of great smiths. Iyeyasu having twice wounded himself with a Muramasa blade, they were held to be hostile to the Tokugawas, which was the probable reason of their being ostracised. It was said that a piece of paper floating down a stream would be cut in two when it met the edge of a Muramasa blade, and one of Iyeyasu's accidents arose from his wish to examine another, that had cloven a helmet in battle. No. 96 is also by him.

It would occupy too much space to describe the very interesting processes employed in forging and finishing a sword-blade, but it may be of interest to state that in one of the modes of forging, the blade consisted of 4,194,304 layers of steel, welded together. To produce this astonishing result, a bar of steel, welded to a piece of iron to serve as a handle, was notched in the middle, heated, bent upon itself, and forged until it resumed its original dimensions. This operation was repeated fifteen times, and then four of the bars were welded together, notched, doubled, and forged as before, five times; and it will be found that this produces the number of layers mentioned above.

When it was intended to forge a blade with those beautiful waterings or curves, the "hada-aya-sugi," or the "hada gitai," like the grain of wood, the process was somewhat different. One or more of the four bars alluded to above was forged in a different manner, being hammered on the edge, or on the angle, before it was welded to the others. Examples of the result will be seen in Nos. 43, 74, 77, and 87. In the style called "hada gitai," hollows are cut in the bar, which is then heated, and hammered until the surface is level again, so as to show the edge of the upper layers that were cut away, as in Nos. 117 and 120.

A peculiarity of the Japanese sword is, that the edge only is hardened, the rest of the blade being left sufficiently soft to be engraved or chased. This hardening the edge is the most important and delicate operation in making a blade, so much so that we sometimes find it stated on the tang that the blade was hardened by so and so. It is effected by coating the blade with clay, mixed with charcoal

and other substances, to the thickness of about the eighth of an inch. Before this is hard, a portion of it is scraped off from the edge of the blade, leaving about a quarter of an inch of the steel bare. The edge of the clay is sometimes left as a straight line, sometimes wavy or toothed, or in rounded hollows, each pattern having its special name. When the coating of clay is dry and hard, the blade is held over a charcoal fire until the exposed steel shows by its colour that the proper temperature has been reached, and the blade is then plunged into warm water, and cooled. An essential point is, to heat the edge as rapidly as possible, so as not to raise the temperature of the rest of the blade more than necessary. When the blade is finished, the exposed edge is found to be of a different colour to the rest, and is called the "yakiba," or "burned edge." The various smiths and their followers usually adopted a particular pattern of yakiba, which is one of the characteristics enabling the experts to decide on the quality and maker of a blade. It is this fact, that the edge only is hardened, that gave rise to the generally received error that a Japanese sword consisted of a steel edge welded to an iron back, a style of make used only for the commonest blades. Some excellent blades are made of bars of iron, or steely iron, and steel, arranged in various manners, several of the styles being given by Hütterott, with their names.

Some of the old smiths possessed the art of perfuming their blades—Nos. 22 and 45 are examples of this; the former being by Sukenao, and dated 1683. Blades dressed with oil having the same perfume are common, and the art of scenting the steel has been revived during the present century; but whether the scent will remain for a couple of hundred years remains to be proved. We often find characters incised on blades, usually Bonji, or invocations in old Sanscrit characters to Fudo, Marishiten, or one of the Deva kings, such as Bishamon, who are frequently represented on the foot of the blade in intaglio rilievo. Or it is the dragon round the sword of Fudo, the Ama-Kurikara, incised or in intaglio rilievo, sometimes having the ground pierced, and therefore appearing on both sides of the blade. Occasionally there is an inscription on the blade, as on Nos. 26, 52, 54, 90, 106, and 114. That on No. 90 is a poem: "It is better for a warrior to polish his mind and keep his blade in the scabbard," composed by the smith Aritaka himself, as he informs us on the tang. But besides the name and residence of the smith, and frequently the date, other pieces of information are often given on the tang. On No. 54 it states that the sword was worn by Yoshihisa at the battle of Shimabara; on No. 72, that it was made by order of Minamoto Toyotada in 1664, and on one of my swords that it had cut through two dead bodies.

There is a very great variety of swords and daggers bearing different names, some referring to the style of blade, others to the character of the scabbard, &c. A list of about sixty names, compiled from various works, is, I am assured, incomplete; but I feel tolerably certain that there is no appreciable difference between some of the weapons named. It has been stated by some writers that the "tsurugi" or "ken," the former being the Japanese, the latter the Chinese reading of the same character, was the original form of the sword; but this form in iron or steel has never been found in any of the ancient burial mounds, although a broad, two-edged sword of bronze has been discovered occasionally before the iron age in Japan. There are very early swords dug out of the dolmens by Mr. Gowland, which are single edged and quite straight. The "ken" is a straight, two-edged, pointed sword, with a ridge down the centre of the blade. It is usually described as a *long* sword; but that is an error, for although some are undoubtedly long, the ken of the Emperor Godaigo is only eleven inches in length, that in the temple of Toshioji nineteen inches, and the "kakushi ken" is, as its name implies, a ken for the pocket.

The most familiar types of swords are the Tachi; the Katana; the Wakizashi; the Daishō, or pair of swords, being the Katana and Wakizashi together; the Chisakatana, and the Tanto, or short swords and daggers. The "tachi" is a long sword suspended by two cords—the "obitori," from the girdle, the scabbard having two collars, called "ashi," to which the obitori are attached. There are many varieties of "tachi," which are broadly divisible into two classes, those worn in battle, the "jin-tachi," and those worn at Court by the Kugé, or nobles. Among the war tachi, those worn by commanders-in-chief, called "shirazaya," had the scabbard partly covered with fur, spreading out at the end like a fox's brush. Another type of swords worn by superior officers had the upper half of the tachi wound round with leather, in the same style as the hilt cord (tsuka-ita), leaving rhomboidal openings. The end of a general's scabbard, instead of the ordinary kojiri, was covered by the "ichisuki," the narrow sides of which extended far up the edges of the scabbard, that on the outer curve being sometimes a foot long. The ichisuki was secured by rings (semé) passing outside it, their number and position indicating the owner's rank. On all tachi a ring of a peculiar form, called the "shibabiki," is found on the lower half of the scabbard.

The varieties of the "Gijo," or ceremonial tachi, worn by the Court nobles, were still more numerous, for etiquette required a particular type of tachi to be worn on stated occasions. There were strict regulations as to the form of the tsuba or guard, the colour of lacquer, the number and position of the lacquered crests, or "mon," on the scabbard, and of the ornaments on the hilt. The pommel and scabbard end were not like the Kashira and Kojiri of the ordinary sword, but were much deeper and more ornamental, and the pommel was called a "Kabuto gane," having attached to it a ring or a metal loop, the "sarute" or monkey's hand, from which a cord and tassel depended. Some of these Court tachi, the "Kazari" or "ornamental" tachi, were suspended by cleverly made chains of wire, and were known as "Kusari tachi." They sometimes had scabbards of metal, silver or white metal, chased, and occasionally gilt, several of these of the time of the Hojo rule being preserved at Itsukushima. The hilts were, in some cases, of "samé," without any tsuka-ita or hilt cord, and having instead of the usual menuki, "tawara-bio," or nail heads, in a particular order. This "samé," with which sword-hilts are usually covered, is generally called "shark skin," and is so translated in Hepworth's dictionary. It is white, and covered with nodules, of which one prominent group is placed on the front of the hilt. It is in reality the skin of a species of ray, the *Rhinobatus armatus*. The "samé nuri," or samé lacquer (see the scabbards of No. 110), is made by rasping down the tops of the nodules, when the skin is fixed to the scabbard, coating it all over with black lacquer, and then grinding it down until an even surface is produced.

No weapons could be worn in the presence of the Emperor in the palace, so tachi, called "Ki-dachi," with blades of wood, as the name implies, were used by the Kugé. With reference to these, there is an anecdote relating to Taira no Tadamori, the founder of the greatness of the Taira family, about 1129. Becoming a favourite of the Emperor Toba, he excited the jealousy of the Kugé, who resolved to assassinate him on one of the "setsuyé," or night fêtes, at the palace. Privately informed of the conspiracy, Tadamori had the blade of his "Ki-dachi" covered with silvered paper, burnished, and on entering the hall where the Kugé were assembled at night, he drew the sword and flashed it about, intimidating the conspirators, who knew him to be an expert swordsman; so they abandoned their project. On leaving the palace, he deposited his sword with the porter, and, as he anticipated, was summoned to the palace the next morning to answer the accusation of wearing a sword before the Emperor. He requested that the porter might be ordered to bring his sword, which he drew, and,

breaking it, showed that it was of wood, covering his accusers with ridicule, and rising higher than ever in the favour of the Emperor.

The "Katana," which is the general term for a sword, is a long sword, slightly curved, the blade, not including the tang, varying from 20 to 35 inches in length. With the "Wakizashi" it forms the pair of swords, the "Dai-shō" (large and small), worn in the girdle by all samurai. When the Katana is worn alone, the scabbard is very often of lacquer of a more ornamental character than when it is one of a pair, the lacquering in the latter case being generally of a very simple style. We usually find the scabbard end of the Katana without any ornamental Kojiri, it being often of horn, and the end flat. The Katana No. 22 has a perfumed blade, and a scabbard inlaid with malachite, &c. No. 26, by Akihiro of Sagami, has chrysanthemums in gold togidashi lacquer; and No. 77 is of gold hiramakye, none of these probably being one of a pair.

The Wakizashi, or shorter sword of the pair, is distinguished by being fitted with the Kozuka in the scabbard, and often with the Kogai, or skewerlike hairpin, as well. The scabbard end is usually merely rounded, and devoid of ornament. Of the pair of swords, the Katana was the fighting sword, and in paying a visit was left in the vestibule, or delivered to a servant; while the Wakizashi was removed from the girdle and placed on the mat, on the visitor's right side. It was the weapon originally used for "harakiri," until the "Ko-sun-go-bu" (nine sun five bu, or $11\frac{3}{10}$ inches), so called from its length, was specially selected for that purpose. There were four kinds of Wakizashi—the "ko," or short Wakizashi, $11\frac{9}{10}$ in. long; the "ō," or large Wakizashi, from $17\frac{1}{4}$ in. to $23\frac{3}{4}$ in. long; and an intermediate size, besides the Chu-wakizashi of the beginning of the fifteenth century, from $15\frac{1}{2}$ to 21 inches long. We often find in the Wakizashi, and more rarely in its companion, Katana, a sort of hook on the scabbard, called the "soriken" or "obitome," the use of which is to prevent the weapon from slipping through the obi or girdle; but in what way it answers that purpose I cannot divine.

A marked exception to the general character of the "dai-shō" is the pair of swords No. 110. The scabbards are covered with samé-nuri (fish skin lacquer), the mode of making which I have previously explained, and both are alike except in size, only the Katana has no soriken. On both we find the Kozuka, Kogai, and a menuki in shakudō on the scabbard. It seems to me probable, especially from the size of the Katana, that it was intended to be worn, either as one of a pair of swords, or alone as a Chisakatana. Officials below a certain rank were not allowed to enter the palace, or appear before a superior, on ceremonial occasions, wearing the two swords. They wore instead a Chisakatana, intermediate in length between the Katana and Wakizashi, having a Kozuka and often a Kogai, and susceptible of any kind of decoration for the scabbard, including menuki and kojiri.

Besides the swords above mentioned, there were others of a peculiar or exceptional character, and among them the "O-dachi" or "No-dachi," great swords, or hunting swords (from "no," a heath or field), one of which, formerly belonging to Abe no Muneto, is preserved in the temple of Tsuboi Hachimangu. It is over 7 feet in length from the pommel to the end of the scabbard, and others vary from 6 to 7 feet, the blades being over 4 feet long, and some as much as 14 lbs. in weight. They are generally, if not always, in the form of tachi, with "ashi" for suspending them, and the scabbards mounted with "semé," like the swords of generals. I cannot believe that they were ever used for hunting, or as weapons. It takes two persons to unsheath them, and

they are too badly poised to be wielded with any effect. I can only suppose that they were used as offerings at Shinto shrines, or in particular ceremonies, and carried by some official.

The next group of swords are the Tan-to, short swords or daggers, having straight blades as a rule, tsubas or guards, kozukas and kogai. They differ from another class of daggers, the "Aikuchi," insomuch as these latter have no tsuba, but a metal collar, divided, so that the upper part, representing the fuchi of the dagger, fits into the lower part, forming the koyekuchi, or mouth of the scabbard. It is somewhat difficult to know in what category to place No. 67, a curved dagger, with a small one in a scabbard on the inner curve of the larger one. No. 31 is a "Hachiwari," a dagger used at close quarters for tearing asunder the plates of the armour, which were tied with cord, and having a beveled edge on the inner side of the curve. With these daggers may be classed the Kwaiken, No. 56, the Kakushi, or pocket ken, and No. 57, all being concealed weapons. It is among these short swords and daggers that we should look for the most remarkable examples of mountings and metal work. The finest tsubas are of course to be found on swords, but the Fuchi Kashira, Kozukas, and Kogai, are of the same quality in both classes, while the Kojiri, Menuki, and the scabbards in general, are of a richness rarely met with except on the daggers and short swords. These are mostly of the eighteenth and nineteenth centuries, when we find many scabbards that are the work of celebrated lacquerers, such as Ritsuo, the Komas, the Kajikawas, sometimes even signed, as in the case of No. 10, by Yoyusai, or No. 68, by Ritsuo. Some of the chasings are remarkable for their richness and boldness; those on the Aikuchi, No. 113, for example, the blade of which is also excellently chased. The scabbard is of black lacquer, with specks of gold, and upon it and the hilt are the twelve zodiacal signs, or Junishi, the Tiger and Monkey forming the Kashira, the Serpent twined round the hilt, and the Rat being the rivethead. The main feature, however, is the Kojiri, formed by the Dragon in massive silver, his body covering a large portion of the scabbard, all the mounts being enriched with gold or shakudō.

No. 114 is an unmounted blade by Umetada Mioju, made in 1623, when he was seventy years of age, and the dragon (much used by the Umetada) sculptured on it shows no sign of loss of skill. The most curious and unusual part of this blade is the pattern of the "Yakiba," or tempered edge. No. 115 is a very interesting blade, by Go no Yoshihiro, who damascenes his signature in gold on the tang. The official expert and valuer certifies its quality, and values it at 500 mai of gold, or 5000 yen. The Honnami family were official experts for many generations; one of them, Honnami Chukêi, having the care of the swords of the present Emperor. It is stated in the "Koto Meizukushi," that blades unsigned by the maker usually had the signature added by the expert certifying them. In those cases, the signature was usually damascened in gold or silver by the expert, who sometimes added his own signature on the other side of the tang. Occasionally he wrote the maker's name in red lacquer, instead of damascening it; in either of these cases, even if no certificate accompanies the blade, it may be fairly assumed that it has been certified. Nos. 87, 117, and 120 are fine unmounted blades by Gassan or Gwassan, a celebrated family of sword-smiths. The first two are about 1450, showing the wavy style of forging, practised with equal skill by the later Gassan. No. 120, dated 1190, has the peculiar style of "hada aya sugi," forging which imitates the grain of wood. It is produced by gouging out hollows in the surface of the blade, and then forging it up to a level, so that the various strata of metal are visible like the grain of wood. From the date, this is probably the work of Oni o Maru, the first, or founder of the family.

The scabbards of swords and daggers are of course usually of a much later date than the blades and mounts, from the necessity, or the habit, of renewing the lacquered scabbard. But it is chiefly on the more modern daggers of the eighteenth and nineteenth centuries, that we find the whole suite of mounts treating of one subject or idea, and executed by the same master. The lacquered scabbards, although usually made by a special class of lacquerers, are frequently of very fine quality, and the work of celebrated artists in lacquer, who sometimes signed them, as in the case of No. 128, which is signed by Jokasai. These complete works enable us to see how much the isolated portions lose of their effect, especially when not mounted. This very imperfect sketch is already too long, and I therefore omit all reference to the history of celebrated swords and of their makers, or to the many curious legends connected with them. My chief object has been to put together information bearing more or less directly on the specimens described in the following catalogue, and to show how much there is to observe and to learn in examining a good Japanese sword.

E. GILBERTSON.

SWORDS.

NOTE.—The swords are described under the following heads :—

Tachi, a long sword suspended from the girdle.

Katana, a long sword ; and *Wakizashi*, a short sword thrust through the girdle.

Daisho, a pair of swords, the *Katana* and *Wakizashi*, of the same pattern, worn together.

Tanto, a dagger or a short sword having a tsuba or guard.

Aikuchi, a dagger without a guard.

1. *Daisho*. The scabbards of black lacquer, decorated with peacock's feathers inlaid in dusted particles of shell. Mounts in shakudō; creeping plants in relief in gold.
Katana. Signed *Tōshiro Kuniyoshi* of Fukuyama Bingo. Date uncertain; length of blade, $28\frac{1}{4}$ in.
Wakizashi. (Unsigned); length of blade, $19\frac{1}{8}$ in.
2. *Tachi*. Length of blade, $35\frac{3}{8}$ in. Scabbard, black lacquer, with flat inlay of sections of shells in a spiral band. Mounts in copper bronze, decorated with Tokugawa crest in other metals. 18th century.
3. *Aikuchi*. Signed *Kunimitsu*; length of blade, $11\frac{3}{4}$ in. 14th century. Scabbard, wood decorated with plum blossoms, fish, and waves; these and the other mounts are in various metals chased in high relief. On the handle, figures of Sanfūshi and Shiyei, Chinese saints.
4. *Aikuchi*. Signed *Hirotsugu*, date 1624–43; length of blade, $8\frac{1}{4}$ in. Scabbard, wood carved with insects in relief. Kozuka, iron decorated with a spider incrustated.
5. *Aikuchi*. Signed *Tadamitsu* of Osafuné, dated 1493; length of blade, $8\frac{1}{2}$ in. Scabbard, wood thinly lacquered in mokumé. Mounts in silver, peonies in relief. Signed *Shunmei Hogen*.
6. *Aikuchi*. Signed *Suishinsi Hakuyū Niudo Masahidé*, dated 1828. A figure of Kwannon, and a Buddhist inscription incised on the blade; length, 8 in. Scabbard, black lacquer decorated with plum blossom in flat inlay of silver. Mounts, storks and waves in silver. Signed *Tokiteru*.
7. *Aikuchi*. Signed *Kaneuji* (pupil of Masamune), date about 1370; length of blade, $7\frac{1}{4}$ in. Scabbard, nashiji lacquer. Mounts in silver; fuchi-kashira, waves; kojiri, a rabbit; menuki, the star lovers, Kengin and Shōkujo (these stars in the Milky Way are supposed to meet on the seventh day of the seventh month).
8. *Aikuchi*. Scabbard in lacquer to imitate wood, encrusted with insects in various metals. Mounts in shibuichi, chrysanthemums. Signed *Kosai Hideaki*.
9. *Daisho*. The scabbards in black lacquer inlaid with powdered shell. Kojiri, diapers in a flat inlay of silver. Tsuba, iron, decoration, plants in relief and inlaid with various metals, the rims silver, key design, signed *Gotō Seijō*. Other mounts in silver and shakudō.
Katana. Signed *Fujiwara Tadahiro* of Hizen: Omi no Daijō (official title), dated 1641; length, 28 in.
Wakizashi. Signed *Yechigo-no Kami Kanesada*; length, $20\frac{1}{2}$ in.

10. *Tanto*. Scabbard, black lacquer, decorated with plants in gold and silver and gold lacquer, signed *Yoyusai*. Mounts in shibuichi and shakudō, with flowers in gold and silver, and an inlay of coral and malachite.
11. *Tanto*. Signed *Kanénori*; length of blade, 11 in. Scabbard, black lacquer, decorated with snow crystals in gold inlay. Mounts in silver, inlaid with enamel, plants and dragon. Signed on kozuka *Kunishigé*.
12. *Aikuchi*. Signed *Kiyomitsu* of Osafuné, dated 1538; length of blade, $7\frac{1}{4}$ in. Scabbard in lacquer to imitate leather. Mounts in silver; decoration, waves and tortoise, the kogai and kozuka design of bamboo.
13. *Tanto*. Signed *Kanetsugu*, 17th century; length of blade, 12 in. Scabbard lacquered to imitate cherry bark. Mounts in yellow bronze and shibuichi, with various metals in relief; karashishi, tigers and carp. Tsuba, signed *Minayama Masaoki*; fuchi, signed *Hideaki*.
14. *Aikuchi*. Scabbard, black lacquer, specked with gold, with bamboo in low relief. Kojiri, bamboo in silver; kozuka and other mounts decorated with dragons, waves, and tiger in silver and gold.
15. Dagger (17th century). Scabbard in wood, with a vine decoration in gold lacquer; kozuka and other mounts in deer horn; on the handle two insects in metal.
16. *Tanto*. Signed *Hasebé Kunishigé*, about 1394–1427; length of blade, $10\frac{1}{2}$ in. Scabbard, black lacquer, with wavy decoration, and dusted with powdered shell. Mounts in silver, decorated with maple and icho leaves. On the kozuka is engraved a court servant playing flute.
17. *Aikuchi*. Signed *Haramitsu* of Osafuné, date about 1595; length of blade, $7\frac{1}{8}$ in. Scabbard in black lacquer with spiral design. Mounts in silver, with maple leaves inlaid in various metals. Kozuka, waves in relief and birds in shakudō, signed *Kiyohira*.
18. *Aikuchi*. Signed *Hisakuni*, date about 1716; length of blade, $7\frac{3}{4}$ in. Scabbard in dull black lacquer, wavy design. Mounts, cranes, tortoise, and waves in silver.
19. *Aikuchi*, spear-shaped, probably Corean. Scabbard in black lacquer, with rude decoration of dragon and waves in gold and coloured lacquer. Mounts in cloisonné enamel.
20. *Aikuchi*. Signed *Gwassan Teiichi* of Naniwa (Osaka), date 1871; length of blade, $8\frac{1}{4}$ in. Scabbard in black lacquer, with spiral design. Mounts in shibuichi, with flowers encrusted in relief, and signed *Mitsuaki*.
21. *Aikuchi*. Signed *Sukesada*, date 1624–1643; length of blade, $9\frac{5}{8}$ in. Scabbard, black lacquer, with a gold decoration of fish and waves. Mounts silver, decorated with similar subjects. Signed on kurikata (cord-holder), *Hidechika*.
22. *Tachi*. Signed *Tsuda Sukenao*, Omi-no-Kami, dated 1683; length of blade, $29\frac{1}{16}$ in.; a perfumed blade. Scabbard in black lacquer, inlaid with powdered shell and malachite. Mounts in shakudō, with hōwō and dragon in relief in other metals on nanakoji ground.
23. *Aikuchi*. Signed *Hisayuki*, Samurai of Tokugawa, dated eighth month of 1865; length of blade, $9\frac{7}{8}$ in. Scabbard, black lacquer, decorated with creeping plant in gold lacquer. Mounts in silver; fuchi, a carp in stream; kojiri, a crayfish.
24. *Tachi*. Signed *Minamoto Yasunori*, vassal of the Daimio of Katsuyama Mimasaka, and inscribed, "Made by order of Nagakazu, keeper of Isé temple," dated 1865; length of blade, $27\frac{1}{8}$ in. Scabbard in black lacquer, decorated with clouds in gold togidashi; tsuba, iron, with gold inlay, and pierced with design of waves and fans; round the edge a dragon in high relief. Other



10. *Tanto*. Scabbard, black lacquer, decorated with plants in gold and silver and gold lacquer, signed *Yoyusai*. Mounts in shibuichi and shakudō, with flowers in gold and silver, and an inlay of coral and malachite.
11. *Tanto*. Signed *Kan'enori*; length of blade, 11 in. Scabbard, black lacquer, decorated with snow crystals in gold inlay. Mounts in silver, inlaid with enamel, plants and dragon. Signed on kozuka *Tunshige*.
12. *Aikuchi*. Signed *Kiyomitsu* of Osafuné, dated 1538; length of blade, $7\frac{1}{4}$ in. Scabbard in lacquer to imitate leather. Mounts in silver; decoration, waves and tortoise, the kogai and kozuka design of bamboo.
13. *Tanto*. Signed *Kanetsugu*, 17th century; length of blade, 12 in. Scabbard lacquered to imitate cherry bark. Mounts in yellow bronze and shibuichi, with various metals in relief, karashishi, tigers and carp. Tsuba, signed *Minamoto Masaoaki*; fuchi, signed *Hideaki*.
14. *Aikuchi*. Scabbard, black lacquer, speckled with gold, with bamboo in low relief. Kojiri, bamboo in silver; kozuka and other mounts decorated with dragons, waves, and tiger in silver and gold.
15. Dagger (17th century). Scabbard in wood, with a vine decoration in gold lacquer; kozuka and other mounts in deer horn. On the handle two insects in metal.
16. *Tanto*. Signed *Horie Kunishige*, about 1364-1427, length of blade, $10\frac{1}{2}$ in. Scabbard, black lacquer, with wavy decoration, and dusted with powdered shell. Mounts in silver, decorated with maple and ichu leaves. On the kozuka is engraved a court servant playing flute.
17. *Aikuchi*. Signed *Haramitsu* of Osafuné, date about 1597; length of blade, $7\frac{1}{2}$ in. Scabbard in black lacquer with special design. Mounts in silver, with maple leaves inlaid in various metals. Kozuka, waves in relief and birds in shakudō, signed *Kiyohira*.
18. *Aikuchi*. Signed *Hisakuni*, date about 1718, length of blade, $7\frac{3}{4}$ in. Scabbard in dark black lacquer, wavy design. Mounts, cranes, tortoise, and waves in silver.
19. *Aikuchi*, spear-shaped, probably Korean. Scabbard in black lacquer, with rude decoration of dragon and waves in gold and colored lacquer. Mounts in cloisonné enamel.
20. *Aikuchi*. Signed *Gwassin Teichi* of Naniwa (Osaka), date 1871, length of blade, $8\frac{1}{4}$ in. Scabbard in black lacquer, with spur design. Mounts in shibuichi, with flowers encrusted in relief, and signed *Mitsuki*.
21. *Aikuchi*. Signed *Sotomura*, date 1621-1648; length of blade, 94 in. Scabbard, black lacquer, with a gold decoration of fish and waves. Mounts, silver, decorated with similar subjects. Signed on kirikata (cord-holder), *Hiteitoku*.
22. *Tachi*. Signed *Tsuda Saburo*, Onizuka clan, dated 1675; length of blade, $29\frac{1}{16}$ in.; a perfumed blade. Scabbard in black lacquer, gold and powdered shell and malachite. Mounts in shakudō, with waves and dragon in relief in other metals on nanakoji ground.
23. *Tachi*. Signed *Masayuki*, Samurai of Tokugawa, dated eighth month of 1865; length of blade, 27 in. Scabbard, black lacquer, decorated with creeping plant in gold lacquer. Mounts in silver, including a kojiri, a crayfish.
24. *Tachi*. Signed *Yamori*, vassal of the Daimio of Katsuyama Mimasaka, and inscribed, "Made by order of Tokugawa keeper of Isé temple," dated 1865; length of blade, $27\frac{1}{2}$ in. Scabbard in black lacquer, decorated with clouds in gold togidashi; tsuba, iron, with gold inlay, and pierced with design of waves and fans; round the edge a dragon in high relief. Other

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11.



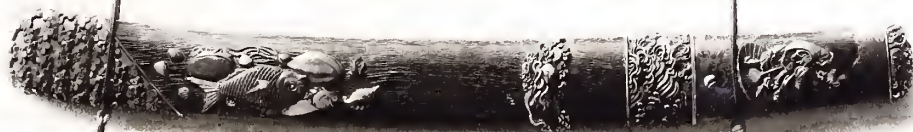
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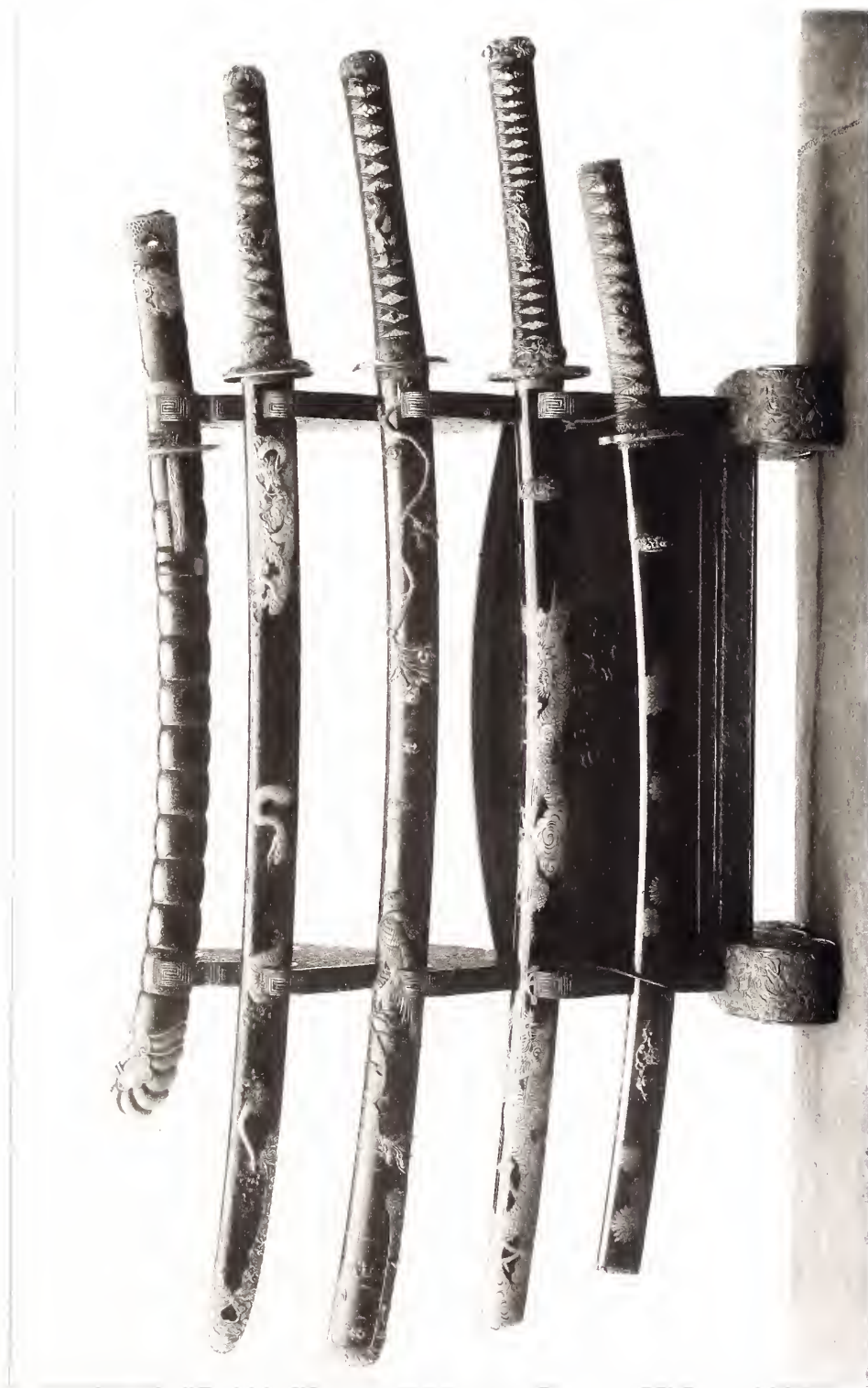


- mounts in gold and various metals, and decorated with dragons and clouds in relief. Signed on fuchi, *Yanagawa Naotoki*.
25. *Tachi*. Signed *Fujiwara Kunihiro* Shinano-no-Kami, dated 1605; length of blade, $22\frac{5}{8}$ in. Scabbard, lacquer with uneven surface, the lower part dusted with powdered shell, and grained to imitate wood, above this the decoration is bamboo in green lacquer on black. Kojiri, a dragon in silver chased and inlaid. The other mounts are in silver inlaid with various metals; design, dragon and birds. Signed on tsuba, *Yanagawa Naotsugi*.
 26. *Tachi*. Signed *Akihiro* of Sagami, date about 1394-1427. The blade is deeply engraved with these characters—"Hachiman Dai Bosatsu," and with the dragon round the sword of Fudo in intaglio; length, $22\frac{1}{2}$ in. Scabbard, black lacquer, with chrysanthemum flowers in gold togidashi. Mounts in silver, with flowers and birds in various metals, chased, and in relief on nanakoji ground. Signed on tsuba, *Seiriuken Nashiro*.
 27. *Tanto*. Scabbard of black lacquer, dusted with powdered shell, and decorated with a band of silver, inlaid with Kiku, Kiri and other crests. Mounts in shakudō, with floral decoration encrusted in various metals. Signed on fuchi, *Yanagawa Naomasa*. 18th century.
 28. Dagger, blade spear-shape, the sheath of fish skin inlaid with shell and shaped like a fish. Probably early 16th century.
 29. *Tanto*. Signed *Hiromitsu*, date probably 17th century; length of blade, $9\frac{1}{2}$ in. Scabbard in leather, with mounts of copper bronze inlaid with enamels.
 30. *Tanto*. Signed *Tsunatoshi*, dated 1864, inscribed, "Made by order of Sugaira Katsuwaka;" length of blade, $16\frac{1}{4}$ in. Scabbard of wood, decorated with encrusted work in ivory of birds and waves.
 31. *Hachiwara* (small dagger). Sheath and handle of buckhorn, decorated with an inlay of cloisons of lacquer.
 32. *Aikuchi*. Scabbard in silver togidashi and black lacquer in chequers. Mounts in silver and black lacquer. The kozuka (shaped like a small dagger) has maple leaves incised and others inlaid in gold, and is signed *Atsu-oki*.
 33. *Aikuchi*. Signed *Chounsai Tsunatoshi*, dated 1854; length of blade, $11\frac{5}{8}$ in. Scabbard of lacquer, imitating leather. Mounts in metal, karashishi and tiger. Signed on fuchi, *Umetada Narikazu*.
 34. *Naginata* (long spear). Scabbard and handle lacquered and inlaid with awabi shell.
 35. *Yari* (spear). Scabbard and handle similar to No. 34.
 36. *Katana*. Unmounted Kiriha blade (flat edge one side, and on the other bevelled). Copy of a Sadamune blade made by Kunihiro about 1610. This blade is not signed, but was certified by Honami, curator of the Imperial collection of swords.
 37. *Tachi*. Signed *Chosone Okisato Nudō Kotetsu*, dated 1670; length of blade, $22\frac{7}{8}$ in. Scabbard, black lacquer, dusted with powdered shell. Tsuba iron, imitating wood, with plants in relief in various metals, signed *Toshiharu*. The kojiri and fuchi-kashira in silver, with insects and plants in relief in various metals. Signed on fuchi, *Matsuzaki Seiju*.
 38. *Aikuchi*. Signed *Naokatsu*, dated 1869; length of blade, 6 in. Scabbard, black lacquer, with Kiri crest in togidashi. Mounts, silver with kiku flowers in relief.
 39. *Aikuchi*. Scabbard in black lacquer, with dots of gold on the ground, and waves in gold lacquer. Mounts, various fish in several metals. 18th century.
 40. *Tachi*. Signed *Sasayuki of Shinobazu*, date uncertain; length of blade, 28 in. Engraved in intaglio, with Fudō (healing divinity). Scabbard, black lacquer, with a snake in silver creeping

- through decayed wood. Mounts in silver and gold, dragons in relief. Signed on tsuba and fuchi, *Seirioken Hagiya Katsuhira*.
41. *Aikuchi*. Signed *Masakiyo*, date 16th century; length of blade, $6\frac{3}{8}$ in. Scabbard, lacquer decorated with fish in gold togidashi, on a powdered gold ground. Fuchi-kashira in silver, waves in relief and chased; kojiri, a crayfish in silver; menuki, tai fish in shibuichi.
 42. *Tanto*. Signed *Kunishige* of Bitchu, date about 1671; length of blade, 9 in. Scabbard in black lacquer, with snow crystals in relief, the ground thinly clouded with gold. Mounts, flowers and birds encrusted and inlaid on shibuichi and shakudō. Signed on kozuka, *Gotō Mitsumasa*.
 43. *Aikuchi*. Signed *Chōunsai Tsunatoshi*, of wavy forging, and engraved in intaglio with Buddha, and signed (engraver) *Yoshitané*; date uncertain; length of blade, $13\frac{3}{4}$ in. Scabbard in wood, with mounts in various metals in relief, representing Niō (temple gate-keepers). Signed on kozuka, *Masayoshi*, at the age of 70.
 44. *Tanto*. Signed *Kanemichi*, date about 1662; length of blade, $11\frac{5}{8}$ in. Scabbard in brown lacquer, with decoration of plum branch in gold lacquer. Mounts in shibuichi, with other metals in relief; decoration, monkeys. Signed on kozuka, *Iyeharu*, and inscribed "Very happy Matsudaira."
 45. *Aikuchi*. Perfumed blade, engraved with a dragon; length, $14\frac{7}{8}$ in. Scabbard, black lacquer, with a gold lacquer trefoil decoration, and clouds of dusted gold. Mounts in shakudō, with similar decoration in various metals in relief. Signed on kozuka, *Ishiguro Koreyoshi*.
 46. *Tanto*. Signed *Kanemichi*, date about 1662; length of blade, $11\frac{7}{8}$ in. Scabbard of black lacquer, with inlay of coral. Mounts, coral divers, and waves in shibuichi. Signed on kozuka, *Omori Teruhidé*.
 47. *Katana*. Unmounted, signed *Masamuné* (Goro Niudo of Sagami), date about 1332; length, $24\frac{1}{2}$ in.; width, 2 in. Deeply engraved on both sides with a dragon.
 48. *Daisho*. Scabbards lacquered in samé nuri (fish-skin). Mounts in shibuichi and other metals; decorated with waves, fish, and shells; kojiri, a cray fish in silver; tsuba signed *Takasé Yoshitoshi*; kozuka, signed *Ishiguro Masayoshi*, 1854; fuchi, signed *Genhosai Masakaru*.
Katana. Signed *Kunitsuna* Sagami-no-Kami, length, $27\frac{7}{8}$ in.; date about 1685.
Wakizashi. Signed *Fujiwara Masahiro* of Hizen, Kawachi-no-Daijo, length, $18\frac{1}{4}$ in.; date about 1685.
 49. *Daisho*. The scabbards in brown lacquer, in which are inlaid particles of wood, or pine needles, forming an uneven surface. The tsuba in iron; other mounts in shakudō, with the Tomoye crest in flat inlay of gold.
Katana. Signed *Suishōshi Teruhide* of Dewa, dated 1837; length, $27\frac{1}{8}$ in.
Wakizashi. Signed *Morizane*; length, $10\frac{3}{4}$ in.
 50. *Aikuchi*. Signed *Tsunahiro* of Sagami, dated 1807; length of blade, $11\frac{1}{4}$ in. Scabbard of wood, decorated with insects, snake, and creeping plants in various metals.
 51. *Daisho*. Scabbards in black lacquer, dusted with powdered shell. Mounts lacquered and decorated with musical instruments used in the Nō dances.
Katana. Signed *Fujiwara Kunitsugu*, date about 1661–1673; length, $27\frac{3}{8}$ in.
Wakizashi. Signed *Fujiwara Hirotaka* of Echizen, Hoki-no-Kami, date about 1688–1703; length, $20\frac{1}{2}$ in.
 52. *Tanto*. Signed *Suishinshi Masahidé*, dated 1806. Inscribed on the blade is a poem, "The sword is the true spirit of a warrior;" length of blade, $15\frac{5}{8}$ in. Scabbard in brown lacquer, imitating



41. 16th century; length of blade, 6½ in. Scabbard, lacquer decorated in a powdered gold ground. Fuchi-kashira in silver, wave in relief; fish in silver; menuki, tai fish in shibuichi.
- of Bitchu, date about 1671; length of blade, 9 in. Scabbard in black taitai in relief, the ground thinly clouded with gold. Mounts, flowers and laid on shibuichi and shakudō. Signed on kozuka, *Gotō Mitsumasa*, *usai Tsunatoshi*, of wavy forging, and engraved in intaglio with Buddha, and *oshitané*; date uncertain; length of blade, 13½ in. Scabbard in wood, with metals in relief, representing Niō (temple gate-keepers). Signed on kozuka, age of 70.
- aremichi*, date about 1662; length of blade, 11½ in. Scabbard in brown lacquer, of plum branch in gold lacquer. Mounts in shibuichi, with other metals in relief; decoration, monkeys. Signed on kozuka, *Iyeharu*, and inscribed "Very happy Matsudaira."
45. *Aikuchi*. Perfumed blade, engraved with a dragon; length, 14½ in. Scabbard, black lacquer, with a gold lacquer tripod decoration and clouds of dusted gold. Mounts in shakudō, with similar decoration in various metals in relief. Signed on kozuka, *Ishiguro Koreyoshi*.
46. *Tanto*. Signed *Kanmachi*, date about 1662, length of blade, 12½ in. Scabbard of black lacquer, with inlay of coral. Mounts, coral divers, and waves in shibuichi. Signed on kozuka, *Omori Teruhidé*.
47. *Katana*. Unmounted, signed *Masamune* (Goro Niide of Sagami), date about 1332; length 21½ in., width 2 in. Dimple engraved on both sides with a dragon.
48. *Dai-sho*. Scabbards lacquered in shibuichi (fish-skin). Mounts in shibuichi and other metals; decorated with waves, fish, and shells; kojiri, a cray fish in silver; tsuba signed *Takasé Yoshitoshi*; kozuka, signed *Ishiguro Masayoshi*, 1854; fuchi, signed *Genhosai Masaharu*.
- Katana*. Signed *Kunitsuna* Sagami-no-Kami, length, 27½ in.; date about 1685.
- Wakizashi*. Signed *Fujiwara Masahiro* of Hizen, Kawachi-no-Daijo, length, 18½ in.; date about 1685.
49. *Dai-sho*. The scabbards in brown lacquer, in which are inlaid particles of wood, or pine needles forming a clouded surface. The tsuba in iron; other mounts in shakudō, with the Tomoye in gold.
50. *Tanto*. Signed *Tachibana* of Hizen, dated 1837; length, 27½ in.
51. *Tanto*. Signed *Yoshida* of Hizen, dated 1801, length of blade, 11½ in. Scabbard of wood, with a lacquer design of plants in various metals.
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68. *Tanto*. Signed *Yoshida* of Hizen, dated 1801, length of blade, 11½ in. Scabbard of wood, with a lacquer design of plants in various metals.
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83. *Tanto*. Signed *Yoshida* of Hizen, dated 1801, length of blade, 11½ in. Scabbard of wood, with a lacquer design of plants in various metals.
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96. *Tanto*. Signed *Yoshida* of Hizen, dated 1801, length of blade, 11½ in. Scabbard of wood, with a lacquer design of plants in various metals.
97. *Tanto*. Signed *Yoshida* of Hizen, dated 1801, length of blade, 11½ in. Scabbard of wood, with a lacquer design of plants in various metals.
98. *Tanto*. Signed *Yoshida* of Hizen, dated 1801, length of blade, 11½ in. Scabbard of wood, with a lacquer design of plants in various metals.
99. *Tanto*. Signed *Yoshida* of Hizen, dated 1801, length of blade, 11½ in. Scabbard of wood, with a lacquer design of plants in various metals.
100. *Tanto*. Signed *Yoshida* of Hizen, dated 1801, length of blade, 11½ in. Scabbard of wood, with a lacquer design of plants in various metals.



80

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72.

54

26

cherry bark. Mounts, kiri flowers and leaves in relief in various metals, shell, and malachite. Signed on kozuka, *Sekibunshi Mitsunaga*, dated 1825.

53. *Aikuchi*. The scabbard in nashiji lacquer. Mounts in iron, with creeping plants in relief, in silver and shakudō.
54. *Daisho*. The scabbards in black lacquer, inlaid with dragons and clouds in silver. Mounts in silver, shakudō, and other metals, with dragons pierced and in relief. Tsuba are signed *Sōheishi Niudo Sōten* of Hikoné; fuchi of katana, signed *Hagiya Katsuhira*, aged 65, dated 1868; fuchi of wakizashi, signed *Ichijusai Hirotoshi*.
Katana. Signed *Tadayoshi* of Hizen Mutsu-no-Kami, date about 1661-1672; length, 26 $\frac{7}{8}$ in. Engraved with a dragon and the inscription "Mani-musan" (rush eagerly); inscribed with the signature on the tang is "Carried by Kiokuran Saburō Yoshihisa in the battle of Shimabara."
- Wakizashi*. Signed *Hiromasa* of Sagami, date about 1453; length, 20 $\frac{3}{8}$ in.
55. Priest's dagger, blade spear shape. Scabbard and mounts in cloisonné enamel, and metal; design, kiku plants and crest (modern).
56. *Kwaiken* (pocket-dagger). Scabbard and handle in ivory; the blade has been partly gilded (modern).
57. *Kwaiken*, with silver scabbard and handle; decorated with an inlay of enamel.
58. *Kwaiken*. Scabbard in iron. Kojiri, a priest's brush in silver; fuchi, a gong in red bronze; the handle, a temple bell in shibuichi.
59. *Tanto*. Blade engraved with a dragon. Scabbard thinly lacquered in mokumé. Mounts in shakudō, with fish in various metals in relief on nanakoji ground. Signed *Amano Gizui* of Kyōto, 1871.
60. *Tanto*. Signed *Ozaki Gengoyemon Suketaka*, dated 1796; length of blade, 18 $\frac{1}{2}$ in. Scabbard, lacquer, with an inlay of powdered shell and minute particles of fir needles, or seeds, on alternate bands of coloured lacquer. Tsuba in shakudō nanakoji, with dragon and waves in silver and various metals in relief. On the fuchi-kashira is represented a Dutchman with his horn. Kojiri, signed *Setsuzan*; fuchi, signed *Hirata Yasutaka*.
61. *Daisho*. Scabbards, black lacquer, inlaid with sections of shells. Mounts in shibuichi; deeply engraved with design of waves; the kozuka has two sea-horses in relief in shakudō; menuki, cray-fish in gold; kojiri, cray-fish in shibuichi. Mounts signed *Omori Mitsutoki*.
Katana. Not signed; length, 28 $\frac{3}{8}$ in.
Wakizashi. Signed *Fujiwara Tadahiro* Omi-no-Daijo, date about 1624-1643; length, 21 $\frac{1}{8}$ in.
62. *Tanto*. Signed *Fujiwara Naotané*, aged 75, dated 1852; length of blade, 8 $\frac{1}{4}$ in. Engraved with plum branch and the characters "Temma" (title of Sugawara Michizané after canonisation). Scabbard, black lacquer. Mounts, monkeys in relief in shibuichi and other metals. Kozuka, signed *Yōkokushi Nobuyashi*; tsuba, signed *Shōradō Hideaki*.
63. *Aikuchi*. Signed *Sukesadā* of Osafuné Bizen, date about 1590; length of blade, 8 $\frac{1}{8}$ in. Scabbard, black lacquer, decorated with real leaves of a dwarf maple, lacquered. Mounts decorated with maple leaves and insects in silver and gold. Signed on kozuka and kogai, *Masayoshi*.
64. *Aikuchi*. Signed *Gwassan Teiichi*, second year of Meiji (1869); length of blade, 8 $\frac{3}{4}$ in. Scabbard in dull, dark green lacquer specked with gold. Mounts, birds, fish, and fishing requisites in silver and other metals.

65. *Tanto*. Scabbard, wood, fluted and decorated with butterflies in enamel. Tsuba in shibuichi, with peony flowers in silver, signed *Isobé Kazuhide*. Fuchi-kashira (in metals) and kozuka in lacquer, imitating iron, both decorated with cherry blossom.
66. *Tanto* (scimitar shape). Scabbard in lacquer, dusted with powdered shell, the lower part brown, imitating wood grain, the upper with bands of black. On the scabbard are encrusted masks in carved ivory. Tsuba in lacquer to imitate shakudō, decorated with ivory masks.
67. Two daggers in two scabbards joined together. Scimitar shaped, in nashiji lacquer, the smaller handle inlaid with shell. Mounts in silver and gold, ornamented with badge of Tokugawa.
68. Knife, the back of the blade in brass. Scabbard in wood, decorated with figures of Oni and a Samurai's servant, both in pottery. Seal, *K'wan* (Ritsuō).
69. *Aikuchi*. Scabbard of wood, decorated with butterflies encrusted in shell and ivory.
70. *Aikuchi*. Signed *Kunimitsu*, date about 1673-1680; length of blade, $11\frac{3}{4}$ in. Scabbard, wood encrusted and inlaid with insects, ichō leaves (Gingko biloba), and fruit of peach in tortoise-shell, ivory, and awabi shell.
71. *Aikuchi*. Signed *Sukésada* of Osafuné in Bizen province, dated 18th year of Tenshō (1590); length of blade, $8\frac{3}{4}$ in. Scabbard, black lacquer, decorated with kiku flowers in relief in silver, the leaves in gold togidashi lacquer. Mounts, silver, kiku flowers in relief. Signed on fuchi, *Tōkwanshi Iriyé Sadayoshi*.
72. *Tachi*. On the tang is inscribed "Made by *Fujiwara Kanemichi* Iga-no-Kami, by order of Jugoi-no-gé Bitchu-no-Kami Minamoto Toyotada," dated 8th month of the fourth year of Kwambun (1664); length of blade, $27\frac{5}{8}$ in. On the blade is engraved as an intaglio a figure of the saint Sugawara Michizane, holding a branch of plum blossom; on the reverse a spray of sakura (cherry blossom). Scabbard, lacquered to imitate cherry bark, and decorated with cherry blossom and pheasant in gold and other metals, the tail of the pheasant in lacquer. The habaki is in gold and silver relief on shakudō, and represents a court noble visiting a temple at the season of the cherry blossom. The tsuba has chrysanthemums in flat inlay of the Gōto Ichijō school on shakudō; the fuchi-kashira and ishitsuki, or kojiri, have cherry, plum, and kiku flowers in gold and silver on a shakudō ground, signed *Nobuyoshi*.
73. Short sword, inscribed "Made by *Yoshihiro*, a day in eighth month of the year;" length of blade, $16\frac{7}{8}$ in. Scabbard, mottled red and black lacquer, kozuka in various metals, on it is represented a house, with a sliding screen (shojo); through this can be seen the interior. Inscribed, "Made by Kotō Toshikazu in his 71st year."
74. *Katana*. Unmounted, signed *Yukimitsu*, resident of Kamakura in Sagami province, dated "a day in third month of second year of Gentoku" (1330). He was the father of Masamuné. This blade in "Kokon Meizukushi" (list of inscriptions on swords, old and modern), published in 1702, is priced at 25 gold oban, about \$2000. The length is 30 in., and curve $\frac{1}{8}$ in. On it is engraved a dragon in intaglio rilievo, and the forging is Hada-aya-sugi style (cryptomeria grain).
75. *Tachi*. Signed *Masamuné*, date, end of 13th century to early 14th; length, $24\frac{1}{2}$ in., with a curve of $\frac{3}{8}$ in. The blade shows the mokumé or wood-grain markings; "hada-gitai" style of forging, produced by cutting hollows in the blade, and then forging it so as to bring it up to a flat surface again. The various layers of steel show themselves as in the mokumé bronzes. The scabbard is in black lacquer, decorated with clouds in togidashi. Tsuba, silver, with a tiger, bamboo, and waves engraved and in relief. Signed *Shūguiken Gōtō Kiyoaki*. Fuchi-kashira



Fig. 3

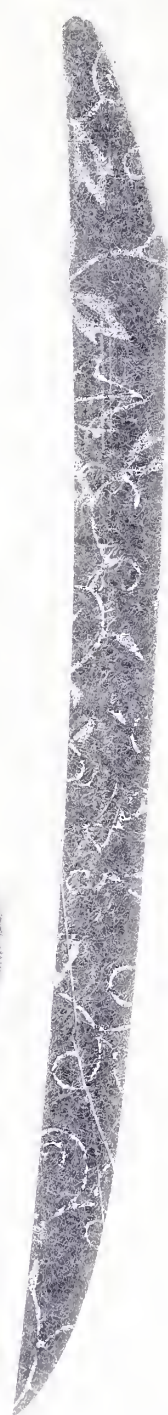
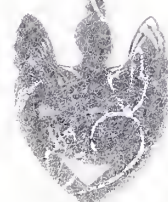


Fig. 4



Fig. 5



Fig. 6

65. *Tanto*. Scabbard, wood, fluted and decorated with butterflies in enamel. Tsuba in shibuichi, with peony flowers in silver, signed *Isobe Kazihide*. Fuchi-kashira (in metals) and kozuka in lacquer, imitating iron, both decorated with cherry blossom.
66. *Tanto* (scimitar shape). Scabbard in lacquer, dusted with powdered shell, the lower part brown, imitating wood grain, the upper with bands of black. On the scabbard are encrusted masks in carved ivory. Tsuba in lacquer to imitate shakudō, decorated with ivory masks.
67. Two daggers in two scabbards joined together. Scimitar shaped, in nashiji lacquer, the smaller handle inlaid with shell. Mounts in silver and gold, ornamented with badge of Tokugawa.
68. Knife, the back of the blade in brass. Scabbard in wood, decorated with figures of Oni and a Samurai's servant, both in pottery. Seal, *Kwan* (Ritsuō).
69. *Aikuchi*. Scabbard of wood, decorated with butterflies encrusted in shell and ivory.
70. *Aikuchi*. Signed *Kunimitsu* date about 1678-1680; length of blade, 11½ in. Scabbard, wood encrusted and inlaid with insects, ichō leaves (Ginkgo biloba), and fruit of peach in tortoise-shell, ivory, and awabi shell.
71. *Aikuchi*. Signed *Sakésada* of Osafuné in Bizen province, dated 18th year of Tenshō (1590); length of blade, 8¾ in. Scabbard, black lacquer, decorated with kiku flowers in relief in silver; the leaves in gold togidashi lacquer. Mounts, silver, kiku flowers in relief. Signed on fuchi, *Tōkwanshi Iryō Sadaoyoshi*.
72. *Tachi*. On the tang is inscribed "Made by *Hayasara Kanemitsu* of Iga-no-Kami, by order of Jugoino-gō Bitchū-no-Kami Minamoto Toyotada," dated 8th month of the fourth year of Kwambun (1664); length of blade, 27½ in. On the blade is engraved as an intaglio a figure of the saint Sugawara Michizane, holding a branch of plum blossom; on the reverse a spray of sakura (cherry blossom). Scabbard, lacquered to imitate cherry bark, and decorated with cherry blossom and pheasant in gold and other metals, the tail of the pheasant in lacquer. The habaki is in gold and silver relief on shakudō, and represents a court noble visiting a temple at the season of the cherry blossom. The tsuka has chrysanthemums in flat inlay of the Gōtō Ichijō school on shakudō. The fuchi-kashira and ishitsuki, or kojiri, have cherry, plum, and kiku flowers in gold and silver on a shakudō ground, signed *Nobuyoshi*.
- Short sword, inscribed "Made by *Yoshihiro*, a day in eighth month of the year;" length of blade, 16½ in. Scabbard, mottled red and black lacquer kozuka in various metals, on it is represented a horse, with a sliding screen (shojō) through this can be seen the interior. On the tang, "Made by *Kotō Teshikazu* in his 71st year."
73. *Tachi*. Signed *Kunimitsu* resident of Kamakura in Sagami province, dated "a day in third month of second year of Centoku" (1360). He was the father of Masamune. This blade is in "Koto" (Mazukushi) (list of inscriptions on swords, old and modern), published in 1702, is priced at "15 go 6 oban about \$2000. The length is 30 in., and curve ⅝ in. On it is engraved a dragon in intaglio relief, and the forging is Hada-aya-sugi style (cryptomeria grain).
74. *Tachi*. Signed *Masamune*, date, 13th century to early 14th; length, 24½ in., with a curve of ⅝ in. The blade shows the mokume or wood-grain markings; "hada-gitai" style of forging, produced by cutting hollows in the blade, and then forging it so as to bring it up to a flat surface again. On various layers of steel show themselves as in the mokume bronzes. The scabbard is in black lacquer, decorated with clouds in togidashi. Tsuba, silver, with a tiger, bamboo, and waves engraved and in relief. Signed *Shōguken Gōtō Kiyoki*. Fuchi-kashira

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M.176



M.173

S.47

M.174

- and other mounts (excepting menuki) in silver, with hōwō and other mythical animals in relief in gold, signed *Miyata Nobuhisa*. Menuki, figures of Niō in shibuichi.
76. *Tachi*. Signed *Fujiwara Tadahiro* Omi-no-Daijō, official title bestowed in 1641, resident in Hizen province; length, $27\frac{1}{4}$ in. Scabbard, black lacquer, with flowers in pale gold overlaid with crimson lacquer. Tsuba, very silvery shibuichi, with birds and plum tree in relief in shakudō, silver, and gold, signed *Juōsai Ishiguro Masayoshi*. The other mounts in silver, with peonies encrusted in gold and shakudō, seal *Mori*.
77. *Tachi*, inscribed "finished (or shortened,?) by *Kanesada*." Style of forging, Hada-aya-Sugi; date about 1532 to 1554; length, $25\frac{3}{4}$ in. Scabbard in gold hira makiye lacquer, on it is a dragon entwined round a priest's ken (two-edged sword); on the reverse are various crests. The upper part of the scabbard is enclosed in a broad band of shibuichi; on this is represented Marishiten, a Buddhist deity, on a boar in very low relief in various metals, and an inscription on perseverance very delicately rendered in gold inlay. Tsuba, yellow bronze, with Kwannon and the monkey Sengoku (from the Buddhist story of Saiyūki) in relief in various metals, signed *Shōjuken Noriyuki*. Fuchi-kashira and other mounts are in various metals, and represent priestly emblems.
78. *Aikuchi*. Signed *Fujiwara Kunikane* Yamashiro no-Daijō, date about 1628; length of blade, $10\frac{1}{2}$ in. It is engraved with the seven gods of good fortune, and Jurōjin's staff and makimono. Scabbard, black lacquer. Mounts representing "Junishi," the twelve signs of the Zodiac, in various metals in high relief, signed *Ishiguro Masayoshi*.
79. *Tanto*. Scabbard, ribbed black lacquer. Mounts in iron, with chidori flying over the waves in relief in enamels. Fuchi, signed *Ōmori Hidemitsu*; tsuba, *Teruhidé*; and the kozuka and kogai, *Tetsugendo Naofusa*.
80. *Katana*. Unmounted, signed *Muramasa*. Engraved with a dragon and Buddhist deity in intaglio rilievo; the style of forging is Hada-gatai; date 14th century; length of blade, $31\frac{1}{2}$ in.; curve, 1 in.
81. *Tanto*. Signed *Sukesada* of Osafuné Bizen, dated 8th month of 1562; length of blade, $8\frac{3}{4}$ in. Scabbard, wood. Mounts in silver, insects and chrysanthemums chased and in relief. Signed *Bi-ōsai Katsuaki* of Uguisu-dani, province of Owari.
82. *Tanto*. Signed *Kunihiro* Shinano-no-Kami, date about 1610; length of blade, 18 in. Scabbard lacquered to imitate leather. Mounts in copper bronze, inlaid with aoi leaves in enamels and various metals.
83. *Tanto*. Signed *Hōshō Gorō Sadayoshi* of Takaichi division of Yamato province, dated 8th month of 1335; length of blade, 14 in. Scabbard, black lacquer, inlaid with pine needles and plum blossom in silver. Mounts in shibuichi, with various metals damascened and in relief; rats and a hanging kakemono. Signed on kozuka, *Yasuchika*.
84. *Katana*. Unmounted, signed *Kunisada Izumi-no-Kami* of Osaka, date about 1661. A kurikara dragon, and (on the reverse) monkeys playing with gohei are engraved in intaglio rilievo; length, $20\frac{1}{4}$ in.
85. *Katana*. Unmounted, signed *Tadayoshi* and *Munenaga* of Hizen (the former probably the engraver), date 17th century; length, $17\frac{1}{2}$ in. Engraved and pierced with Amakurikara.
86. *Katana*. Unmounted, signed *Fujiwara Nagamichi*, date about 1661-1672. Engraved with a dragon and (on the reverse) a priest's ken (two-edged sword); length, $27\frac{1}{2}$ in.

87. *Katana*. Unmounted, signed *Gwassan Yoshiye*, date 15th century; length, 27 in. Fine hada-aya-sugi forging, a dragon engraved in intaglio rilievo.
88. *Tanto*. Signed *Minamoto Teiichi*, dated 1869; length of blade, $7\frac{1}{4}$ in. Scabbard, black-ribbed lacquer. Mounts silver, with a decoration of waves in relief.
89. *Wakizashi*. Unmounted, signed with the name of the town and province only, "Shimosaka, Echizen;" length, 12 in. Engraved and pierced with a dragon encircling a ken or priest's double-edged sword in intaglio rilievo; surmounting this is the tama (sacred jewel).
90. *Tanto*. Engraved, "It is better for a warrior to polish his mind and keep his blade in the scabbard;" inscribed on the tang, "Poem composed and blade made by *Aritaka Shosammi*" (first degree of third rank), date uncertain; length of blade, 13 in. Scabbard, black lacquer, inlaid with plum blossom in silver.
91. *Aikuchi*. Signed *Sukesada* of Osafuné Bizen, dated 1574; length of blade, $8\frac{1}{4}$ in. Scabbard, leather. Mounts in iron, inlaid with devices of the sacred treasures in enamels. Signed *Matsuhiko Jukō*.
92. *Aikuchi*, hada-aya-sugi forging. Scabbard in black lacquer. Mounts, chrysanthemums in bold relief in silver and gold. On the kōgai and kozuka are crests forming a diaper. Signed —.
93. *Wakizashi*. Unmounted, signed *Masamune*, date about 1332; length, 13 in. Very fine and unusually complete wood grain surface, with a broad, straight yakiba.
94. *Wakizashi*. Unmounted, signed *Masatsugu*, dated 1860. Engraved in intaglio rilievo in a groove, with Buddha in clouds, a lion below him. A very broad blade.
95. *Wakizashi*. Unmounted, signed *Muramasa*, length $11\frac{1}{4}$ in.
96. *Katana*. Unmounted, signed in gold, *Muramasa*, length, $27\frac{3}{4}$ in.; date 14th century.
97. *Wakizashi*. Unmounted, signed *Fujiwara Shigetaka* of Echizen Harima-no-Daijō, date about 1624–1643; length, $15\frac{1}{2}$ in. Engraved with a spray of plum blossom on one side; a ken on the other.
98. *Daishō*. Scabbards in black lacquer. Tsuba in shakudō, birds and waves in relief in various metals on nanako ground, signed *Ishiguro Masayoshi*, 7th year of Bunsei (1824); the other mounts decorated with karashishi, signed *Omori Eishu*. Menuki on *Wakizashi* in gold.
Katana. Length, 26 in. Not signed.
Wakizashi. Signed *Yoshikado Nakagawa Saheiji*, date about 1661–1672; length, 20 in.
99. *Daishō*. Scabbards, black lacquer. Mounts in shibuichi, Manzai dancers and offerings for the New Year in relief in various metals on nanako ground. Signed *Shunmei Hogen*.
Katana. Signed *Fujiwara Kunihiro*, date about 1614; length, 27 in.
Wakizashi. Signed *Yoshishige* of Osafuné Bizen, date uncertain; length, $18\frac{1}{2}$ in.
100. *Katana*. Unmounted, signed *Yamato Norinaga*, date about 1362–1367. Engraved with a branch of plum blossom on one side, and on the reverse a dragon. Length, $27\frac{1}{2}$ in.
101. *Katana*. Unmounted, signed in gold, *Sa*, date about 1394–1427; length, 27 in.
102. *Katana*. Unmounted, signed *Tsunemitsu*, date about 1288–1292; length, $26\frac{1}{2}$ in.
103. *Katana*. Unmounted, signed in gold, *Ichimonji*, date uncertain; length, $26\frac{3}{4}$ in.
104. *Katana*. Unmounted, signed *Kanemitsu* of Osafuné Bizen, date about 1362. Engraved with an inscription on one side and a dragon on the other. Length, 29 in.
105. *Katana*. Unmounted, signed *Akihiro*, date 15th century. Engraved with inscription, "Hachiman dai shin" (Hachiman, the great kami or deity). Length, $26\frac{1}{4}$ in.

106. *Katana*. Unmounted, signed *Fujiwara Kunihiro* Shinano-no-Kami, date about 1614; length, 26 $\frac{3}{4}$ in.
107. *Katana*. Unmounted, signed *Masamitsu* of Osafune, date about 1500; length, 28 $\frac{3}{4}$ in.
108. *Wakizashi*. Unmounted, inscribed "Made by *Taikei Naotane* at the request of Kwanzanshi, and carved by Honjo Yoshitane;" date 1804. A dragon engraved in intaglio rilievo, and on the other side a ken (priest's two-edged sword).
109. *Aikuchi*. Unmounted, signed *Masamune* (?), length, 11 $\frac{3}{4}$ in. On the blade is engraved and pierced a dragon round the sword of Fudo.
110. *Daisho*. Scabbards of samé nuri (shark-skin lacquer). Mounts in shakudō, with plants and insects in relief in various metals. Signed *Shiriuken Miboku*.
Katana. Signed in red lacquer, *Kanetsune*, date 17th century; length, 25 in.
Wakizashi. Signed *Tadamitsu*, length, 18 $\frac{1}{2}$ in.; date 17th century.
111. *Aikuchi*. Signed *Masamuné*, date uncertain. Engraved with a dragon; length of blade, 8 in. Scabbard, wood thinly lacquered. Mounts in silver, birds and animals in relief fighting. Signed *Gyokusai*.
112. *Aikuchi*. Signed *Maichū*, date 19th century; length of blade, 8 $\frac{1}{2}$ in. Engraved with dragon and goddess. Scabbard, black lacquer, specked with gold, encircled with a spiral band of silver. Mounts, silver with other metals in high relief, Hotei and other gods of good fortune. Signed *Tokosai Hidetsugu*.
113. *Aikuchi*. Length of blade, 9 $\frac{1}{2}$ in. Engraved with the god Bishamon, and a plum branch. Scabbard, black lacquer, dotted with gold, Mounts silver, with the twelve signs of the Zodiac in high relief in various metals, signed *Hagitani Katsuhira*.
114. *Katana*. Unmounted, signed *Umetada*, age 70 years, dated 1623. Yakiba of unusual and fanciful form; length of blade, 27 $\frac{1}{4}$ in. Engraved with characters and a dragon.
115. *Katana*. Unmounted, signed (in gold) *Go Yoshihiro*, date about 1400; length, 27 $\frac{3}{4}$ in.; curve, $\frac{3}{4}$ in. This blade is accompanied by a guarantee, dated 3rd July, first year of Tenmei (1781). Signed *Honnami*, a professional expert on swords, and priced at 500 mai, gold (5000 dollars).
116. *Katana*. Unmounted, signed *Nagamitsu* of Osafuné, date about 1400; length of blade, 30 $\frac{1}{2}$ in.
117. *Wakizashi*. Unmounted, signed *Gassan*, date about 1450. Style of forging, hada-gitai. Length, 8 $\frac{1}{2}$ in.
118. *Katana*. Unmounted, signed *Nagamitsu*. Sakon-no-Shōgen of Osafuné, province of Bizen; date about 1400; length of blade, 28 in.
119. *Wakizashi*. Unmounted, signed *Sadamune* of Sagami, date 13th century; length of blade, 14 $\frac{3}{4}$ in.
120. *Wakizashi*. Unmounted, signed *Gassan* (or *Gwassan*) of Yamagata, dated 1190. Style of forging, hada-gitai. Length, 9 $\frac{1}{2}$ in.
121. *Wakizashi*. Unmounted, signed *Kanefusa*, date probably 16th century. Fine "hada-aya-sugé" forging; length, 14 $\frac{1}{2}$ in.
122. *Tanto*. Signed *Nobukuné*, probably of Chikugo, date 1521-1527; length of blade, 13 in. Scabbard, carved brown lacquer, flowers in low relief. Mounts shakudō, with fine damascening in gold, from the scabbard end, a shakudō monkey reaches up a very long and thin arm. There is no kozuka, but a kogai in the form of chopsticks of shakudō damascened.
123. *Tanto*. Signed *Sukemuné* of Shimada, date uncertain; length of blade, 10 $\frac{1}{2}$ in. On it are two masks sculptured in intaglio on one side, on the other the fan and the bunch of bells (kagura sudzu)

used by Nō dancers. The scabbard is of lacquer, imitating shibuichi, with transverse bands of gold. All the mounts, including the tsuba, kozuka, kogai, and menuki on the hilt, are of ebony, with masks carved upon them in bold relief, signed *Masayoshi*.

124. *Aikuchi*. Signed *Ozaki*, Nagato-no-Kami *Masataka*, date uncertain; length, $10\frac{1}{2}$ in. Scabbard, black lacquer, decorated with real leaves of a dwarf maple tree, the hilt covered with brocade. The mounts, as well as the kozuka and kogai, are of iron, with maple leaves in gold, and sakura flowers in silver by Yoshiaki.
125. *Aikuchi*. Length of blade, $11\frac{3}{8}$ in. Scabbard, black lacquer, imitating black "samé nuri" (shark skin, so-called, ground down and covered with black lacquer); the hilt of samé left white. Menuki, two groups of "grass" characters in gilt metal. The other mounts are of dark shibuichi, with gourd vine and gourds by Haruchika. The kozuka and kogai decorated with chrysanthemums are not signed.
126. *Aikuchi*. Length of blade, 11 in. Scabbard, black lacquer, with a brown line imitating a filament of rattan wound loosely and irregularly round it. The mounts and kozuka are of terra-cotta coloured copper, damascened with a key pattern in shakudō.
127. Blade of Bakuya-(no)-Ken (shape of ladies' spear-head). Signed *Rai Kunitsuna*, date uncertain; length of blade, $13\frac{1}{2}$ in.
128. *Katana*. Signed *Morihisa*, date early 16th century; length, $27\frac{1}{4}$ in. The scabbard is of black lacquer, with a poem inscribed in low relief, "We hear of prosperous lands far away, but the cherry blossoms at the dawn of spring only decorate the islands of Japan;" waves in outline in silver lacquer, and sakura (cherry) flowers in silver and gold foil floating on them; it is signed *Joka* (Jokasai), with his kakihan (18th century). Mounts, silver finely chased, signed *Yoshimasa* (18th century), representing sakura flowers on waves, and somewhat peculiar, the koyeguchi, or top of the scabbard, instead of being, as usual, part of the scabbard, is attached to the hilt beneath the tsuba. It is like a fuchi reversed, fitting on to the top of the scabbard like a cap. The tsuba itself is of iron, quite black (perhaps lacquered), with a silver edge. Upon this are two large seppa (washers) of silver chased, then two smaller ones with ornamental edges, and then the two customary ones of brass.
129. *Aikuchi*. Signature almost illegible from rust and age, probably *Minamoto Munemasa*, date 16th century. The scabbard is of black lacquer, with very fine takamakiyé, horses in a field, with sakura trees, the flowers being in gold and silver foil, signed *Joka* (Jokasai), with kakihan (18th century). The hilt is of white samé, the mekiji or rivet head being a sakura flower, the stalk and calyx on one side, the petals on the other. The other mounts, including the kozuka and the kogai (in the shape of chopsticks), are of shibuichi, with silver sakura flowers, chased and engraved, and signed *Yoshimasa* (18th century).
130. *Katana*. Signed *Nagasone Okisato Niudo*; monastic name, *Kotetsu Choso-yakori*, date about 1670; length of blade, $24\frac{1}{4}$ in. Scabbard, black lacquer, imitating ribbed leather. Tsuba, iron, probably by a Myochin, menuki dragons in gold, other mounts iron, inlaid with gold diapers.
131. *Tanto*. Unmounted, signed *Muramasa*, length of blade, $10\frac{3}{4}$ in. The signature damascened in silver. About 1350.
132. *Aikuchi*. The blade $6\frac{1}{2}$ in. long. Signed *Shinto Kunimitsu*, about 1670. The hilt covered with samé nuri (shark-skin lacquer), the scabbard light brown lacquer imitating leather.

133. *Daisho*. Unmounted, in black lacquer scabbards, inscribed with the signature on the blades in gold lacquer, both being signed *Sadamune of Sagami*, the *Wakizashi* being dated 1330.
Katana. Length of blade, 25 in. Engraved on one side with the conventional "Amakurikara," or rain dragon, round the sword. On the other side a groove, with a Bonji character. The habaki bears the crest of the Tokugawa family; and that of the Daimiyo Sengoku, a member of that family, to whom the swords belonged, is on the lacquer box containing them. The official certificate is by Hon-a, dated 3rd day of the 5th month in the 3rd year of Genroku (1691), and he values this blade at 150 gold mai.
Wakizashi. Length of blade, 19 in. Also certified by Hon-a, dated 3rd day of the 8th month in the 6th year of Genroku (1694).
134. *Wakizashi*. Length of blade, $17\frac{3}{4}$ in. Signed *Shigeyoshi*, date uncertain. The blade has a figure of Fudo in intaglio rilievo. The scabbard of dark lacquer, imitating the smooth fibre of wood. Tsuba, shakudō nanako, with gold dragons in relief; fuchi kashira of shakudō nanako, inlaid with characters in gold, and having seal characters in silver, in relief, by Fujiwara Takeaki. One menuki on the hilt is a dragon and tiger in gold, signed *Arisada*, the other has the same subject in iron, also signed.
135. *Katana*. Length of blade, $24\frac{1}{4}$ in. Scabbard of black lacquer, with irregular transverse grooves. The hilt is of black lacquer, imitating a tsuka ita (hilt cord) of braid. The tsuba of iron of peculiar form; the fuchi and kashira of iron, with gold damascening; the kojiri to match.
136. *Wakizashi*. Length of blade, $15\frac{1}{2}$ in., not signed. The scabbard of green aogai (powdered shell), over an imitation of cherry bark. The kashira of "bird's head" form; fuchi and kojiri of iron, damascened in gold; the shibabiki (ring on the scabbard) of silver, chased. Tsuba iron, with peonies in various metals in relief; kozuka iron, with a poppy in gold and silver by Yoshioka of Inaba.
137. *Tanto*. Length of blade, $11\frac{1}{4}$ in. The scabbard, brown lacquer, imitating rough bark. The mounts all vary in style and material; the kozuka represents the end pillar of the bridge of Seta, with the centipede in shakudō. Signed *Noriyuki* (Hamano Kuzui). Kogai, a pair of chopsticks in red bronze, damascened in gold.
138. *Wakizashi*. Unmounted, signed *Masamune* (of Soshu), length of the blade, 19 in. The habaki bears the crest of the Daimiyo of Tanagisawa (Koriyama). Certified by Hon-a, the 3rd day of the 2nd month of the Dragon Year, the 2nd year of Shotoku (1712).
139. *Aikuchi*. Length of blade, 9 in. The upper and lower halves showing different patterns of yakiba, the edge only showing the wavy lines of the forging. Four characters engraved on one side of the blade. The scabbard of wood rubbed down, with coloured grapes and leaves in takamakiye lacquer. The mounts of stained horn, the kozuka of wood, lacquered black, with a landscape in relief. Signed *Zeshin*.
140. *Tanto*. Unmounted, signed *Yoshimitsu* (of Awataguchi, Yamashiro), date about 1213-1219; length, $8\frac{3}{4}$ in.
141. *Wakizashi*. Unmounted, signed "Soshu mono" ("Sagami work"); length $15\frac{1}{4}$ in.
142. *Tanto*. Unmounted, attributed to *Yukimitsu*, date 14th century. Dragon and sword in intaglio rilievo, nearly obliterated by repeated sharpenings.
143. *Katana*. Unmounted, signed *Kuniyasu* (of Awataguchi, Yamashiro), date about 1219-1222; length, 27 in.

144. *Katana*. Unmounted, signed *Shigeyoshi* (or *Hankei*), date about 1624–1643; length, 27 in.
145. *Katana*. Unmounted, signed *Tomonari* of Osafuné, Bizen, made in the second month of the third year of Yeisei (1512), in his 58th year. Dragon and tama in intaglio rilievo; length, 27 in.
146. *Katana*. Unmounted, signed in gold *Kaneuji*, about 1450–1460. Dragon and sword, chased, but much worn away; length, $27\frac{1}{2}$ in., having been shortened at the hilt about two inches.
147. *Katana*. Unmounted, signed *Gassan*, wood grain forging, date about 1450; length, 27 in.
148. *Katana*. Unmounted, signed *Tsunetsugu* (of Aoye, Bitchu), date about 1226; length, $27\frac{1}{4}$ in.
149. *Katana*. Unmounted, attributed to *Nagayoshi* of Bizen, date about 1398. Conventional dragon and sword, engraved; length, $27\frac{3}{4}$ in.
150. *Tanto*. Unmounted, signed *Sadamune*, date about 1335. Dragon and sword engraved; length, $8\frac{1}{2}$ in.
151. *Katana*. Attributed to *Yanagawa Kaneyoshi*. The scabbard black lacquer, chinkinbori, imitating the grain of wood; length, 20 in.
152. *Tanto*. The back of the blade converted into a saw. The scabbard black lacquer, with sparrows in a rice field, in gold, signed *Moriyuki*. Tsuba, copper, with cuckoo and crescent moon; length, $11\frac{1}{4}$ in.
153. *Amagoi Ken*. A free copy of the Amagoi Ken, or Praying for Rain sword, belonging to Kōbō Daishi, representing the Amakurikara, or Rain Dragon, round the sword, signed *Renju Hisanaga*; date 19th century. On the blade is the Amakurikara chased in high relief; the habaki is gilt, with Bonji characters in intaglio rilievo. Vajra-shaped hilt in shakudō, the scabbard of iron, lacquered, a dragon in massive silver twisted round it; length of blade, $8\frac{3}{4}$ in.
154. *Amagoi Ken*, or Praying for Rain sword. Signed *Sadamune* (?), date 19th century. Fudo in intaglio rilievo on one side, on the other, a Bonji invocation to him filled in with red lacquer; length of blade, $8\frac{3}{4}$ in. The vajra-shaped hilt of shakudō, inlaid with various metals, the rivet head with the Tokugawa crest. The scabbard, lacquered iron, a dragon in massive silver twisted round it.
155. *Aikuchi*. Signed *Omi no Kami Tadatsuna*, date about 1700. Fudo under a waterfall in intaglio rilievo. The habaki of gold, engraved with monkeys; length of blade, $9\frac{3}{4}$ in. Scabbard of wood rubbed down, kozuka and all the other mounts of iron, with monkeys with faces of gold, chased in very bold relief, and signed *Miochin Yoshihisa*, who lived about 1532–1554.
156. *Aikuchi*. Signed *Masamune*, date about 1332; length of blade, 8 in. Scabbard of black bamboo. The mounts, Raiden and Futen, in silver and gold, signed *Hidetsugu*.
157. *Aikuchi*. Signed *Kanemoto*, date 19th century; length of blade, 9 in. Scabbard of black lacquer, with a large menuki of a dragon, the do-gana and koyekuchi being also dragons, all in very bold relief; the other mounts are waves, all of silver, and signed *Tomoyoshi*.
158. *Wakizashi*. Signed *Bizen Osafuné*, length of blade, $14\frac{3}{4}$ in. Scabbard of Chinkinbori lacquer. Cattle in a landscape, signed *Minko of Tsu*, 1st year of *Kwansei* (1789). The tsuba, kozuka, and other mounts are of ebony, carved with cattle.
159. *Tanto*. Signed *Kanemoto*. Engraved with the sho-chiku-bai; length of blade, $8\frac{3}{4}$ in. Scabbard, black lacquer, with cranes and clouds in gold, the mounts to correspond, in silver. Signed *Naonobu*.
160. *Aikuchi*. Signed *Sukemune*, date about 1532. Dragon in intaglio rilievo on one side, Bishamon's halberd on the other; length of blade, 9 in. The habaki of silver, with diapers having deep reliefs. Scabbard, black lacquer, hirame with fishes in togidashi, the edges bound with silver

chased with waves, the kashira and kojiri, fishes. The kurikata, kozuka, and kogai (chopsticks) silver, fishes and waves.

161. *Katana*. Signed *Sukesada* of Osafuné, Bizen, dated 8th month of the third year of Kwambun (1664); length of blade, $20\frac{1}{2}$ in. Scabbard of bamboo, carved with sea dragons. The kozuka of carved ebony.
162. *Tanto*. Signed *Arimitsu* of Bizen, Osafuné, date about 1550; length of blade, $17\frac{3}{4}$ in. Scabbard, black lacquer. All the mounts, including the menuki on the hilt, dark shibuichi, with flat inlaying; Raiden and other figures in various metals, engraved. Signed *Tosa Shokin*.
163. *Daisho*. The *Katana* signed *Nagayoshi*, of Osafuné, Bizen. Fudo on one side, the dragon and sword on the other, in intaglio rilievo; length of blade, $24\frac{1}{4}$ in. Scabbard, black lacquer, grooved spirally, with hirame. The mounts of silver, inlaid with various metals, represent the twelve Zodiacal signs, all very boldly chased, the cock forming the kashira, signed *Tomoyoshi*.
- 163A. *Aikuchi*. Signed *Maichū* of Mishijin, Yamashiro, 8th month of the 2nd year of Genwa (1618); length of blade, 10 in. It has the upper half of the "hira," or portion including the edge, ground at right angles to the lower half, and upon it are engraved the Monkey and the Horse, the other animals of the Zodiac being on the hilt and scabbard, in the same style as on the *Katana* No. 163, and by the same master, *Tomoyoshi*.

These two weapons, identical in style, can hardly be called a "pair of swords," one being an *Aikuchi*, and they are therefore numbered 163 and 163A.

164. *Wakizashi*. Unmounted, length $17\frac{3}{4}$ in.; fine wood-grain forging, with the Amakurikara (dragon and sword) in pierced work. Signed "Sculptured by *Umetada Miojiu* of *Nishijin*, Yamashiro Province, second month of the second year of Kwanyei" (1625).
165. *Katana*. Unmounted, signed "*Hikoshiro Sadamune*, residing in Sagami province;" dated "Jowa 2 (1346), 8th month, fortunate day." Length, $34\frac{1}{4}$ in.; breadth at the hilt, $1\frac{3}{8}$ in.; fine wood-grain forging, "nogi-hada"; a dragon with a tama in clouds, chased on one side; a dragon at the end of Fudo's sword on the other; the latter 19 in. long, both boldly and skilfully executed.
166. *Wakizashi*. The scabbard of black lacquer with three winged dragons, "O-rya," inlaid in iridescent shell. The mounts, with winged dragons of gold in silver waves, are in the style of Omori Teruhide, but not signed, or of his work. The blade of the kozuka is engraved with the Six Poets, and with extracts from their works in very minute characters. Blade not signed, length 16 in.
167. *Tanto*. The blade, a fine example of wood-grain forging "nogi-hada," signed "Masaaki, Keio 2" (1866); length, $8\frac{1}{2}$ in. The hilt and scabbard of black wood, rubbed down to show the fibre, with numerous ants in metal running over the scabbard and creeping into holes. The menuki on the scabbard are beetles in iridescent shell. All the mounts, representing insects in various metals upon leaves, are of silver, and signed Otsuriuken Miboku, one of the signatures of Shozui. The Kozuka blade is engraved with the Six Poets, like the preceding in No. 166.

SWORDS.

	Signature Number.	Catalogue Number.		Signature Number.	Catalogue Number.
Akihiro	1	26, 105	Hirotsugu	3	4
Arimitsu ... ..	...	162	Hisakuni	6	18
Chōsoné Okisato Niudo } Kotetsu }	46	37	Hisanaga ... ..	...	153
Chōunsai	25	33, 43	Hisayuki	2	23
Fujiwara Hirotaka ...	42	51	Hōshō Gorō Sada- } yoshi }	41A	83
„ Kanemichi	38	72	Ichimonji ... ..	...	103
„ Kunihiro	44	25, 82, 99	Kanefusa ... ..	...	121
„ Kunikane	50	78	Kanemichi	10	44
„ Kunitsugu	48	51	Kanemichi	11	46
„ Masahiro	43	48	Kanemichi	38	72
„ Nagamichi ... ..	...	86	Kanemitsu ... ..	...	104
„ Naotane	33	62	Kanemoto ... ..	...	157, 159
„ Shigetaka ... ..	...	97	Kanenori	7	11
„ Shinano - no - } Kami }	44	25, 106	Kanesada	8	77
„ Tadahiro	47	9, 61, 76	Kanesada	39	9
Gassan (or Gwassan) } Tei-ichi... .. }	26	20, 64	Kanetsugu	9	13
Gassan (or Gwassan) of } Yamagata }	...	120	Kanetsuné ... ..	...	110
Gassan (or Gwassan) } Yoshiiye }	...	87	Kane-uji	12	7, 146
Gwassan ... ..	...	117, 147	Kaneyoshi ... ..	...	151
Hakuyū Niudo... ..	27	6	Kiyomitsu	29	12
Harumitsu	32	17	Kotetsu	46	37, 130
Hasebé Kunishige ...	36	16	Kunihiro	44	25, 82, 99, 106
Hikoshiro ... ..	...	165	Kunikané	50	78
Hiromasa	4	54	Kunimitsu	17	3, 70, 132
Hiromitsu	5	29	Kunisada ... ..	...	84
Hirotaka	42	51	Kunishigé	16	16, 42
			Kunitsugu	48	51
			Kunitsuna	40	48, 127
			Kuniyasu ... ..	...	143
			Kuniyoshi	35	1

1 秋廣 2 久幸 3 廣次 4 廣正 5 廣光 6 久國 7 魚法 8 魚定 9 魚通 10 魚通 11 魚道 12 魚氏

13 正清 14 正宗 15 世雪 16 國重 17 國光 18 盛實 19 直勝 20 祐定 21 教廣 22 行光 23 經廣 24 綱俊

25 長運斗 26 月山貞一 27 白熊入道 28 水心子心秀 29 長船清光 30 長船祐定 31 長船忠光 32 長船治光 33 藤直胤 34 源裁則

35 藤四郎国吉 36 長谷部国重 37 陸奥守忠吉 38 伴賀守藤原全道 39 越後守包貞 40 相摸守國維 41 水生子昭秀

42 伯耆守藤原汎隆 43 河内大掾藤原正廣 44 信濃守藤原國廣 45 尾崎源吉房(助隆 46 長曾孫興里入道佈徹 47 近江大掾藤原忠廣 48 山城大掾藤原國次 49 津(近江)守助直 50 山城大掾藤原國包

SWORDS.

	Signature Number.	Catalogue Number.		Signature Number.	Catalogue Number.
Akino	1	26, 105	Hirotsugu	3	4
Amatsugu ... ..	...	162	Hisakuni	6	18
Chōsamé Okisato Niudo } Kotetsu	46	37	Hisanaga ... ..	...	153
Chōmasai	25	33, 42	Hisayuki	2	23
Fujiwara Hirotaka ...	42	51	Hōshō Gorō Sada- } yoshi	41a	83
„ Kanemichi	38	72	Ichimonji ... ..	...	103
„ Kunihiro	44	25, 82, 99	Kanefusa ... ..	...	121
„ Kunikane	50	78	Kanemichi	10	44
„ Kunitsugu	48	51	Kanemichi	11	46
„ Masahiro	43	48	Kanemichi	33	72
„ Nagamichi ... ..	...	86	Kanemitsu ... ..	...	104
„ Naotane	33	62	Kanemoto ... ..	...	157, 159
„ Shigetaka ... ..	...	97	Kanenori	7	11
„ Shinano-no- } Kamé	44	25, 106	Kanesada	8	77
„ Tadahiro	47	9, 61, 76	Kanesada	39	9
Cassan (or Gwassan) } Tei-ichi	26	20, 64	Kanetsugu	9	13
Cassan (or Gwassan) of } Yamagata ... ..	...	120	Kanetsuné ... ..	...	110
Cassan (or Gwassan) } Yoshige ... ..	...	87	Kane-uji	12	7, 146
Chōmasai ... ..	...	117, 147	Kaneyoshi ... ..	...	151
Harada Masahiro ...	27	6	Kiyomitsu	23	12
Harunobu	32	17	Kotetsu	46	37, 130
Hasebe Kunishige ...	30	16	Kunihiro	44	25, 82, 99, 100
Hikoshiro ... ..	...	165	Kunikané	50	78
Hiromasa	4	64	Kunimitsu	17	3, 70, 132
Hiromitsu	5	96	Kunisada ... ..	...	84
Hirotaka	42	51	Kunishige	16	16, 42
			Kunitsugu	48	51
			Kunitsuna	40	48, 127
			Kuniyasu	143
			Kuniyoshi	35	1

1 秋廣 2 久幸 3 廣次 4 廣正 5 廣光 6 久國 7 魚法 8 魚定 9 魚辻 10 魚通 11 魚道 12 魚代

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	Signature Number.	Catalogue Number.		Signature Number.	Catalogue Number.
Maichū	112, 163A	Sasayuki	15	40
Masaaki ... ..	...	167	Shigetaka ... ..	...	97
Masahidé	28	6, 52	Shigeyoshi ... ..	...	134, 144
Masahiro	43	48	Suishinshi Masahidé ...	28	6, 52
Masakiyo	13	41	Suishōshi Teruhide ...	41	49
Masamitsu ... ..	...	107	Sukemuné ... ..	...	123, 160
Masamuné	14	{ 47, 75, 93, 109, 111, 138, 156	Sukenao	49	22
Masataka ... ..	...	124	Sukesada	20	21, 91, 161
Masatsugu ... ..	...	94	Sukesada	30	63, 71, 81
Minamoto Munémasa ...	...	129	Suketaka	45	60
„ Teiichi ... ..	...	88	Sunemitsu ... ..	...	102
„ Yasunori	34	24	Tadahiro	47	9, 61, 76
Morihisa ... ..	...	128	Tadamitsu	31	5, 110
Morizané	18	49	Tadatsuna ... ..	...	155
Munenaga ... ..	...	85	Tadayoshi	37	54, 85
Muramasa ... ..	...	80, 95, 96, 131	Teruhidé	41	49
Nagamichi ... ..	...	86	Tomonari ... ..	...	145
Nagamitsu ... ..	...	116, 118	Tōshirō Kuniyoshi ...	35	1
Nagayoshi ... ..	...	149, 163	Tsuda Ōmi no Kami } Sukenao	49	22
Naokatsu	19	38	Tsunahiro	23	50
Naotané	33	62, 108	Tsunatoshi	24	30, 33, 43
Nobukuné ... ..	...	122	Tsunémitsu ... ..	...	102
Norinaga ... ..	...	100	Tsunetsugu ... ..	...	148
Osafuné Harumitsu ...	32	17	Umetāda ... ..	...	114, 164
„ Kiyomitsu	29	12	Yamāto Norinaga ... ..	...	100
„ Sukesada	30	63, 71, 81, 91	Yasunori Minamoto ...	34	24
„ Tadamitsu	31	5	Yechigo - no - Kami } Kanesada	39	9
Ozaki ... ..	...	124	Yoshihiro	21	73, 115
Ozaki Gengoyemon Su- ketaka	45	60	Yoshikado Nakagawa } Saheiji ... ..	...	98
Sa ... ..	...	101	Yoshimitsu ... ..	...	140
Sadamuné ... ..	...	{ 119, 133, 150, 154, 165	Yoshishigé ... ..	...	99
Sadayoshi ... ..	...	83	Yukimitsu	22	74, 142

IVORIES.

ALTHOUGH the art of carving in ivory is not limited to Japan, yet few other nations have ever rivalled its masterpieces in this material. China may have displayed equal dexterity, and accomplished mechanical carvings of as exquisite delicacy; but the finest specimens of Japanese ivories should not be classed under the heading of "carving," which pre-supposes certain limits, but under "sculpture," which knows none.

For the Japanese are veritably sculptors in ivory, and not a few of their works, except in the matter of size, must needs be regarded as worthy of being compared with the finest naturalistic sculpture the world has seen. That ideal presentation of the figure which the Greeks have taught us to consider as the highest effort of the art has never attracted the Japanese artist: a serious and poetic treatment of the nude is alien to his taste; but that he appreciates the beauty of movement, and has intimate knowledge of anatomy, one statuette in this collection (No. 158) would alone suffice to prove.

It is only recently that the ivory-worker concerned himself with *okimono*—*i.e.*, ornaments existing solely for æsthetic contemplation. Hitherto his work had been exclusively devoted to objects of personal adornment, and frequently merely as adjuncts to the work of the lacquerer, the metal-worker, and others. But now that the fashion for wearing *netsuké* has died out, he has turned his attention to the production of single figures and groups on a larger scale, which, considered as sculpture, occupy much the same position as statuettes do to-day, and the figures of *Tanagra* did in ancient times. It would be unfair to compare sculpture produced under such widely different conditions, and inspired by such totally distinct aims, as the marble of old Greece, and the ivories of ancient or modern Japan. But we may set these figures against the terra-cottas of *Tanagra*, or the smaller modellings in various materials produced during the Italian Renaissance. And in such company the Japanese artist need not fear comparison. In his own way he has accomplished masterpieces which rival those by any other sculptor of the schools just mentioned. His work bears similar relation to classic statues that marble bears to ivory. The one is monumental and, apart from the accidents of daily life, fit to commemorate deities or heroes; the other may be employed for a button or a casket for the jewels of an empress, and play either part consistently. For our purpose we can set aside the mere carvings, although they reach a degree of excellence beyond comparison. For the *tour de force* of the Chinese craftsman looks hard and mechanical beside the equally dexterous manipulation, combined with vigorous invention and breadth of style, that the Japanese have produced, as, for example, a cabinet by *Tohekidō Yoshi-ichi* (No. 272).

The ivories which merit consideration as sculpture, whether *netsuké* that occupy a bare cubic inch in bulk, or pieces as large as the limits of the material allow, are worthy of serious attention. It is curious, but true, that the art of Japan is seen nowhere with larger and more dignified expression



IVORIES.

ALTHOUGH the art of carving in ivory is not limited to Japan, yet few other nations have ever rivalled its masterpieces in this material. China may have displayed equal dexterity, and accomplished mechanical carvings of as exquisite delicacy; but the finest specimens of Japanese ivories should not be classed under the heading of "carving," which pre-supposes certain limits, but under "sculpture," which knows none.

For the Japanese are veritably sculptors in ivory, and not a few of their works, except in the matter of size, must needs be regarded as worthy of being compared with the finest naturalistic sculpture the world has seen. That ideal presentation of the figure which the Greeks have taught us to consider as the highest effort of the art has never attracted the Japanese artist: a serious and poetic treatment of the nude is alien to his taste; but that he appreciates the beauty of movement, and has infinite knowledge of anatomy, one statuette in this collection (No. 158) would alone suffice to prove.

It is only recently that the ivory-worker concerned himself with *okimono*—*i.e.*, ornaments serving solely for æsthetic contemplation. Hitherto his work had been exclusively devoted to objects of practical use, and frequently merely as adjuncts to the work of the lacquerer, the metal-worker, and others. But now that the fashion for wearing *netsuké* has died out, he has turned his attention to the production of single figures and groups on a larger scale, which, considered as sculpture, occupy much the same position as statuettes do to-day, and the figures of Tanagra did in ancient times. It would be unfair to compare sculpture produced under such widely different conditions, and inspired by such totally distinct aims, as the marble of old Greece, and the ivories of ancient or modern Japan. But we may set these figures against the *Tanagra* of old Tanagra, or the smaller modellings in various materials produced during the *Meiji* period. And in such company the Japanese artist need not fear comparison. In the *Meiji* period he has accomplished masterpieces which rival those by any other sculptor of the *Meiji* period. His work bears similar relation to classic statues that marble bears to ivory. The ivory is monumental and apart from the accidents of daily life, fit to commemorate some illustrious person. It may be employed for a button or a casket for the jewels of an aristocrat, but it is not intended to be used. For our purpose we can set aside the mere carvings, and regard the *Meiji* period as a period of excellence beyond comparison. For the *tour de force* of the *Meiji* period is not only the technical skill, but the equally dexterous manipulation, combined with a sense of movement and a noble style, that the Japanese have produced, as, for example, a statue of the *Meiji* period (No. 158).

The ivories of the *Meiji* period are as valuable, whether *netsuké* that occupy a bare cubic inch in bulk, or pieces as large as the hands of the master carver, are worthy of serious attention. It is curious, but true, that the art of Japan is seen nowhere with larger and more dignified expression





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than in some of the miniature ivories ; hence to compare them with carvings on cherry-stones, as some ill-informed people have done, is to confess ignorance, or prejudice, or both. The sculptors which Japan will, no doubt, produce ere long, are likely to spring from the netsuké carvers, even as the great fresco painters of Italy came from artisans already acquainted with the mechanism and technique of the craft.

Most of the larger pieces in this collection, especially those which seem worthy of being considered as sculpture, are of modern date. But the art of the older pieces, which are usually netsuké in essence, although they may never have been drilled to be used on the cord of a pouch, is often quite as fine ; indeed, in studying some it is hard to refrain from superlatives. Barryé did no more life-like animals, and no Western artist has ever expressed the forms of flowers and foliage more delicately. By these Grinling Gibbons seems a mere mechanic. This side of the art has, however, been amply treated, and here it seemed best to point to the statuettes—which need only to be compared with Dresden figures, with the small objects in Parian or Bronze, which some people would have you believe are their true prototypes in Europe—to show qualities quite beyond the region of bric-à-brac. The eagle slayer (48), an archer with his quiver (158), a fisherman with a net (135), and a figure in wood and ivory of Ono-no-Komachi (No. 30), are admirable examples of the sculptor's art—employed, it is true, with certain ornate details, but preserving, nevertheless, a fine sense of form and movement, which entitle them to high praise. The sculpturesque power, so long cramped within limits, will doubtless astonish the world one day by more ambitious, if not finer works ; for, without exaggeration, it is quite doubtful if anything could surpass some of the ivories, if size is left out of the question as an accident of no importance.

GLEESON WHITE.

IVORIES.

1. Three Shōjō dancing round a huge saké jar. Height, 7".
2. A monkey and snake on a leaf. 4" long.
3. The Soga brothers, Jūrō Sukenari and Gorō Tokimuné (story of revenge on their father's murderer). 4½" high.
4. Hotei playing with Chinese children (Karako). 4" high. Signed *Toshikata*.
5. A group of toads. 2¾" high.
6. Asaoka carrying the boy Tsunamura (from the play Sendai-hagi. "Daté Munekatsu conspired to poison Tsunamura, the heir to the prince of Sendai; Asaoka, the child's nurse, substituted her own child and saved the heir"). Height, 8½". Signed *Katō Tomotoshi*, seal *Tōkō*.
7. A figure of Seiōbo (Senjo, female Sennin), with a basket of peaches; signed *Kwōgioku*. 4" high.
8. Small group of an old man showing kakemono to two children.
9. Figure of Handaka Sonja, one of the sixteen Rakan. A dragon is issuing from his bowl, and seated on the dragon is a god playing a shō (musical instrument). Height, 9¼". Signed *Riugetsu*.
10. Yoritomo (the first Shōgun), with his two attendants and a stork. Height, 7¾". Signed *Chikuyōsai Tomochika*.
11. Pair tusks, carved in high relief, and lacquered in gold. Hachisuka Koroku and his band of robbers, with Hiyoshi-maru on Yahagi bridge. Height, 10½". Signed *Giokushin*, seal *Uyemura*.
12. A group of eight figures, humorously treated, illustrating a scene in the story of Ōyēyama. Height, 5½". Seal *Uyemura*.
13. Twofold screen, of wood, with the grain accentuated, incrusting with pheasants and camellias, and other flowers, in coloured ivory and shell, with some rocks in lacquered wood; signed *Shimamura Toshiaki*. 36" × 69". On the reverse is a tree, flowers, birds, and butterfly; and this work is signed *Hamada Toshimasa*.
14. A Rakan, with the sacred pearl in a small shrine; the robe is elaborately decorated in gold lacquer, and the figure is on a stand of gold lacquer of the lotus plant and flower. Height, with stand, 24".
15. Pair of Hanaiké, lotus flowers, ferns, and geese carved in high relief. Height, 7½".
16. Group of a temple servant and two children. 5½" high. Signed *Suzuki Shūgioku*.
17. A box with lid, carved in high relief, with a snake and birds. 5½" high. Seal *Tanaka*.
18. Group of Tengu drawing huge masks in a cart. Signed *Saneō*.
19. Two men, the dress of one is seized by a kappa (river monster). Length, 3¾".
20. Figure of oni seized by a crab.
21. Seated figure, Fukurokuju playing the samisen, with an attendant. Signed *Shōmin*.



IVORIES.

1. A Shōjō dancing round a huge saké jar. Height, 7".
2. Monkey and snake on a leaf. 4" long.
3. The Soga brothers, Jūrō Sukenari and Gorō Tokimune (story of revenge on their father's murderer). 4½" high.
4. Hotei playing with Chinese children (Karako). 4" high. Signed *Toshikata*.
5. A group of toads. 2½" high.
6. Asaoka carrying the boy Tsunamura (from the play Sendai-hagi. "Daté Munekatsu conspired to poison Tsunamura, the heir to the prince of Sendai; Asaoka, the child's nurse, substituted her own child and saved the heir"). Height, 8½". Signed *Katō Tomotoshi*, seal *Tōhō*.
7. A figure of Seiōbo (Sengo, female Sennin), with a basket of peaches; signed *Kiwōgioku*. 4" high.
8. Small group of an old man showing kakemono to two children.
9. Figure of Handaka Sonja, one of the sixteen Rakan. A dragon is issuing from his bowl, and seated on the dragon is a god playing a shō (musical instrument). Height, 9¼". Signed *Ringetsu*.
10. Yoritomo (the first Shōgun), with his two attendants and a stork. Height, 7½". Signed *Chikuyōsai Tomochika*.
11. Pair tusks, carved in high relief, and lacquered in gold. Hachisuka Koroku and his band of robbers, with Hiyoshi-maru on Yahagi bridge. Height, 10½". Signed *Giokushin*, seal *Uyemura*.
12. A group of eight figures, humorously treated, illustrating a scene in the story of Ōyēyama. Height, 5½". Seal *Uyemura*.
13. Twofold screen, of wood, with the grain accentuated, incrustated with pheasants and camellias, and other flowers, in coloured ivory and shell, with some rocks in lacquered wood; signed *Shimamura Tōsonaki*. 36" × 69". On the reverse is a tree, flowers, birds, and butterfly; and this work is signed *Hamada Toshimasa*.
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15. Pair of Hanaiké, lotus flowers, ferns, and geese carved in high relief. Height, 7½".
16. Group of a temple servant and two children. 5½" high. Signed *Suzuki Shūgioku*.
17. A box with lid, carved in high relief, with a snake and birds. 5½" high. Seal *Tanaka*.
18. Group of Tengu drawing a cart. Signed *Senoo*.
19. Two men, the dress of one is a kappa (river monster). Length, 3¼".
20. Figure of oni seized by a child.
21. Seated figure, Fukurokuju, with an attendant. Signed *Saemon*.











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22. Two umbrella hawkers, seated on a mat. Signed *Seiga*.
23. Model of a jinriki-sha, in which are seated a woman and child. $5\frac{1}{4}$ " high.
24. A woodman seated on a hollow tree, drinking saké; hiding inside the tree is a small monkey.
Signed *Rakuyū*.
25. Group of tortoises. Signed *Norimitsu*.
26. Kinkō seated on a carp. Length, $4\frac{1}{2}$ ". Signed *Shu-raku*.
27. Pair of tusks; on each is carved in relief, with incrustated work in a sunk panel, a Rakan; and on the reverse, frogs on rocks. Height, 7". Signed *Mitsutoshi*.
28. Rat with an egg, from which a chicken is emerging; in stained ivory.
29. Two New Year dancers (manzai). Height, 10". Signed *Shūgetsu*.
30. A figure of Ono-no-Komachi, in wood for the robes, and ivory for the body. Height, 13".
31. A set of five separate ivory figures, on lacquer stand, forming a group around a gold-lacquered bowl. The subject represents "the three saké tasters and their two attendants," who, after they tasted, each one behaved differently, and by his expression typified Buddhism, Taoism, and Confucianism, showing how the same religious principle may become expressed in different ways. The figures by Shimamura Toshiaki, the bowl by Yasuji.
32. A pair of tusks, carved and undercut with Chinese sages in a grove of bamboo. Height, 13".
33. Hanaiké, carved in high relief, with a tiger and dragon fighting (illustrating bravery). Height, 9".
34. A cylindrical box, with a landscape carved in high relief on a dark ground, to imitate wood. Height, 7". Signed *Ippōsai Ichirō*.
35. Yamatodake-no-Mikoto (a celebrated warrior) uncovering his sword. Height, 9". Signed *Sōjū*.
36. A cylinder-shaped box, decorated in gold lacquer with toads. $2\frac{1}{2}$ " high.
37. Storks and nest. $5\frac{1}{2}$ " high. Signed *Katō Tomotoshi*.
38. A group of eight figures—the story of Ōyeyama (same subject as No. 12). Height, $4\frac{1}{2}$ ". Signed *Watanabe Saneo*.
39. An ovate tobacco box, in wood and ivory, the sides carved with sacred treasures in relief on a diaper ground. The wooden lid is shaped like a chrysanthemum flower. Eighteenth century work.
40. Natsumé (tea-jar), engraved with a design in small circles; the inside lacquered in red.
41. A yam plant, metamorphosed into an octopus, to the alarm of the farmers. It forms a small box.
42. Group of three figures on a rock. The Empress Jingō fishing, with her counsellor, Takenouchi-no-Sukuné, previous to the invasion of Corea. $9\frac{1}{2}$ " wide, height $7\frac{1}{2}$ ".
43. A carpenter and small boy working amid their implements.
44. Figure of Urashima Tarō and the tortoise. Height, $9\frac{1}{8}$ ". Signed *Shūgetsu*.
45. Female figure carrying a child, with dog. $7\frac{1}{2}$ " high.
46. A badger in female peasant's dress, carrying a jar. $3\frac{1}{2}$ " high. Signed *Giokudō*.
47. Group of Saigiō, a wandering priest, giving to a child on a hobby-horse a silver cat which Yoritomo had presented to him. $4\frac{1}{4}$ " high. Signed *Hōmin*.
48. A hunter slaying a wounded eagle that clutches him by the leg. Height, 9". Signed *Meigioku*.
49. A round box, in the form of a kusudama (an ornament in flowers), carved in high relief. Signed *Toshimitsu*.
50. Square box of wood, covered with interlacing ivory bands imitating basket-work, and decorated with a creeping-plant in gold lacquer. Signed (lacquerer) *Taishin*.

51. Sashi-gushi, decorated in gold lacquer.
52. A box, form of *kōro*; decorated with panels in relief; children playing, and other designs, engraved.
Seated child, with nodding head, on lid. 5" high.
53. Group: a procession of frogs.
54. Two small carvings of *jinriki-sha* and figures. Signed *Masanobu*.
55. Rats eating an offering of fish which has been placed on a stand, probably for a marriage ceremony.
Signed *Giokusai*.
56. A pipe-case, Chinese warriors in relief, from a drawing by Hokusai. Signed *Ōmin*.
57. A masked dancer. Height, $7\frac{3}{4}$ ". Signed *Shunkwaisai Kōzan*.
58. A small group: *Shishi* dancers. Seal *Mitsuo*.
59. Sashi-gushi, the ground stained red, with flowers in white, in circular panels, and gold lacquer decoration.
60. Small group: three rats feeding on millet. Signed *Okatomo*.
61. A fan, painted paper; children playing, and the reverse, chrysanthemums, bamboo, and birds.
Signed *Utagawa Kunimine*. The frame imitation bamboo in ivory, decorated with incrustated work, ribs in wood. Length, 16".
62. *Hanaiké* of bamboo, with incrustation in shell and ivory of a wisteria plant; a decayed piece has left an opening. Two birds are carved in ivory on the edge. Height, $33\frac{1}{4}$ ".
63. Sashi-gushi, carved with the *hōwō* bird and leaves in relief.
64. Group of three figures, *Soga-no-Tokimune* fighting with *Gosho-no-Gorōmaru* (same subject as No. 3). Height, $7\frac{1}{2}$ ". Signed *Katō Toshiaki of Tōkiō*.
65. A female dancer with seated child. Height, 8". Signed *Yoshitoshi*.
66. Group of a fisherman and two children. Height, $10\frac{3}{8}$ ". Signed *Shūmin*.
67. A Chinese lady playing a musical instrument, and a child dancing. Height, $9\frac{1}{2}$ ". Signed *Nobuyoshi in the house of Kishimura*.
68. *Kanzan* and *Jittoku* (Chinese *Rishi*). $3\frac{3}{4}$ " high. Signed *Chikahidé*.
69. Two *hanaiké*, lined with metal, imitation basket-work, pomegranates, birds, &c., in relief. 4" high.
70. Seated figure of an arrow-maker, with quiver and tools by his side. $3" \times 4\frac{1}{2}"$. Signed *Yamagishi Seishō*.
71. *Natsumé* (tea-jar), top decorated with butterflies; inside, a circle key pattern in gold; sides decorated with flowers in incrustated work and gold lacquer. $4\frac{1}{4}"$ high. Signed *Ichirōsai*, seal *Meiseki*.
72. Small group: a festival dance, four figures with masks. Signed *Ono*.
73. Perfume-box, quatrefoil shape. A spray of fruit-tree in relief on a ground of plaited basket-work. $3\frac{1}{2}" \times 3\frac{1}{4}"$. Signed *Arikawa Sadami of Satsuma*.
74. A plaque. Two Chinese sages drinking saké, and attended by servants. Incrustated work on a ground of ivory, to imitate plaited bamboo basket-work. Size, $21\frac{1}{4}" \times 14\frac{1}{4}"$.
75. A pair of *Hanaiké* (drum shape), decorated with *kiku* flowers in gold and coloured lacquers. $4\frac{3}{4}"$ high.
76. Sashi-gushi, decorated with the sacred treasures incrustated in gold, silver, coral, shell, malachite, horn, and aventurine. Signed *Shibayama*.
77. Small figures of mother and child seated. Signed *Kwōgioku*.
78. A Chinese sage and a boy with a map. $7\frac{1}{2}"$ high. Signed *Nobuaki*.



51. Sashi-gushi, decorated in gold lacquer.
52. A box, form of *suzuri*; decorated with panels in relief; children playing, and other designs, engraved. Seated child with nodding head, on lid. 5" high.
53. Group: a procession of frogs.
54. Two small carvings of jiriki-sha and figures. Signed *Masanobu*.
55. Rats eating an offering of fish which has been placed on a stand, probably for a marriage ceremony. Signed *Ginkusai*.
56. A pine case, Chinese warriors in relief, from a drawing by Hokusai. Signed *Ōmin*.
57. A masked dancer. Height, 7 $\frac{1}{4}$ ". Signed *Shunkwaizai Tōsan*.
58. A small group: Shishi dancers. Seal *Mitsuo*.
59. Sashi-gushi, the ground stained red, with flowers in white, in circular panels, and gold lacquer decoration.
60. Small group: three rats feeding on millet. Signed *Onatomo*.
61. A fan, painted paper; children playing, and the reverse, chrysanthemums, bamboo, and birds. Signed *Utagawa Kunisane*. The frame imitation bamboo in ivory, decorated with incrustated work, ribs in wood. Length, 16".
62. Hanaiké of bamboo, with incrustation in shell and ivory of a wisteria plant; a decayed piece has left an opening. Two birds are carved in ivory on the edge. Height, 33 $\frac{1}{4}$ ".
63. Sashi-gushi, carved with the hōwō bird and leaves in relief.
64. Group of three figures: Soga no Tokimune fighting with Gosho no Gorōnari (same subject as No. 3). Height, 7 $\frac{1}{2}$ ". Signed *Katō Teshima of Tōkiō*.
65. A female dancer with seated child. Height, 8". Signed *Ishitoshi*.
66. Group of a fisherman and two children. Height, 30 $\frac{3}{8}$ ". Signed *Shōmin*.
67. A Chinese lady playing a musical instrument, and a child dancing. Height, 9 $\frac{1}{2}$ ". Signed *Nobuyoshi in the house of Kōshimura*.
68. Hanzan and Jittō (Chinese Rishi) 3 $\frac{3}{4}$ " high. Signed *Chikahide*.
69. Two hanaiké, lined with metal, imitation basket-work, pomegranates, birds, &c., in relief. 4" high.
70. Seated figure of an arrow-maker, with quiver and tools by his side. 3" x 4 $\frac{1}{2}$ ". Signed *Yamagishi Sayhō*.
71. Katsure (tea-jar), top decorated with butterflies; inside, a circle key pattern in gold. Sides decorated with flowers in incrustated work and gold lacquer. 4 $\frac{1}{4}$ " high. Signed *Chirōsen*.
72. Small group: a festival dance, four figures with masks. Signed *Ono*.
73. Perfume box, general design. A spray of fruit-tree in relief on a ground of painted basket-work. 3 $\frac{1}{2}$ " x 2 $\frac{1}{4}$ ". Signed *Chikahide* and dated *Land of Saisima*.
74. A plaque of two Chinese ladies drinking saké and attended by servants. Incrustated work on a ground of ivory, imitation plastic bamboo basket-work. Size, 21 $\frac{1}{2}$ " x 14 $\frac{1}{4}$ ".
75. A pair of Hanaiké (deco. cases), decorated with kiku flowers in gold and coloured lacquers. 4 $\frac{1}{4}$ " high.
76. Sashi-gushi, decorated with the seven treasures incrustated in gold, silver, coral, shell, malachite, horn, and aventurine. Signed *Shōanjin*.
77. Small figures of mother and child seated. Signed *Kōgioku*.
78. A Chinese sage and a boy with a map. 7 $\frac{1}{2}$ " high. Signed *Nobuaki*.







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79. Small tray. The gods of thunder and wind (Raijin and Fujin) carved in low relief, with lotus flowers and leaves in the border. 6" \times 3 $\frac{3}{4}$ ".
80. A fisherman on a huge tai fish. Signed *Munefusa*.
81. A box in shape of a basket with tall handle, carved in low relief; subject, monkeys playing; the cover, a frog and various fruits in high relief. 8 $\frac{1}{2}$ " high. Seal *Shin*.
82. Crouching figure, a man with giant leaves of fuki plant (*Petasites Japonica*). 6 $\frac{1}{2}$ " long. Signed *Munenobu*.
83. A Court noble, with his attendant, hawking. Height, 6 $\frac{1}{4}$ ". Signed *Hisa-aki*.
84. A circular box carved with the sixteen Buddhist Rakan, a dragon on the lid, and knob formed of two monkeys. 4 $\frac{1}{4}$ " diameter, 5" high. Signed *Giokuzan*.
85. Small nest of two boxes with plants engraved on the lid. Signed *Senkoku*.
86. Small figures : Daikoku and Yebisu. Signed *Munetaka*.
87. Seated figure, Miura-no-Ōsuke (great warrior), in Court dress.
88. A Corean lion. Signed *Tōkiokken Sei-ichi*.
89. A tray with the Takarabuné (treasure ship) carrying the gods of happiness, carved in relief; the border decorated with flowers in incrustated work. Size 8" \times 6 $\frac{1}{2}$ ".
90. A man carrying Tengu in a war-horn. Signed *Saneo*.
91. Murakami Yoshimitsu recapturing the banner of the Imperial prince Moriyoshi. 5" high.
92. Seated figure, an artist painting a fan. 3 $\frac{1}{2}$ " high. By *Toshizané*.
93. Seated figure, an artist painting. 3 $\frac{1}{2}$ " high. Signed *Meikeisai Toshizané*.
94. A small group of eight rats in stained brown ivory. Signed *Okatomo*.
95. Hanaiké, showmen, incised. 8 $\frac{1}{2}$ " high. Signed *Hōyūsai Mitsuaki*, seal *Ishikawa*.
96. An oval box carved with flowers and birds in high relief on imitation basket-work. Width, 3 $\frac{3}{4}$ ". Signed *Kiyoaki*.
97. A dagger, the handle and scabbard in ivory, carved with a group of blind men and an elephant, in relief. Signed *Giokkōsai Ranshi*.
98. A group of five monkeys playing by a screen. Signed *Kōwōsai*.
99. An oval box, with lid, decorated with birds and plants incrustated in gold, silver, and shell. By *Shibayama*.
100. A dagger, the handle and scabbard in ivory, carved in relief with a dragon and tiger in a grove of bamboo.
101. Group of nine figures representing Kosé Kanaoka, who, after painting the gods on a screen, discovers the figures are imbued with life. 3 $\frac{1}{2}$ " \times 4 $\frac{3}{4}$ ". Signed *Shōmin*.
102. Kwannon (female Buddha) on a carp. Height, 10 $\frac{1}{2}$ ". Signed "*Furukawa Nagamitsu*, humbly carved."
103. Small circular perfume-box, incised with quails and millet on the lid (inside, gilt). Signed *Okatomo*.
104. A box decorated with pheasant and flowers in gold lacquer and shell incrustation.
105. A female figure in betasselled gown, reading a letter handed to her by an attendant. Height, 8 $\frac{3}{4}$ ". Signed *Shūgioku*.
106. A tusk-shaped box in wood and ivory; across the lid is a band of plaited ivory imitating basket-work.
107. A group of two monkeys dancing with fans, and surrounded by nine other monkeys applauding. 4" high, 7" in length.

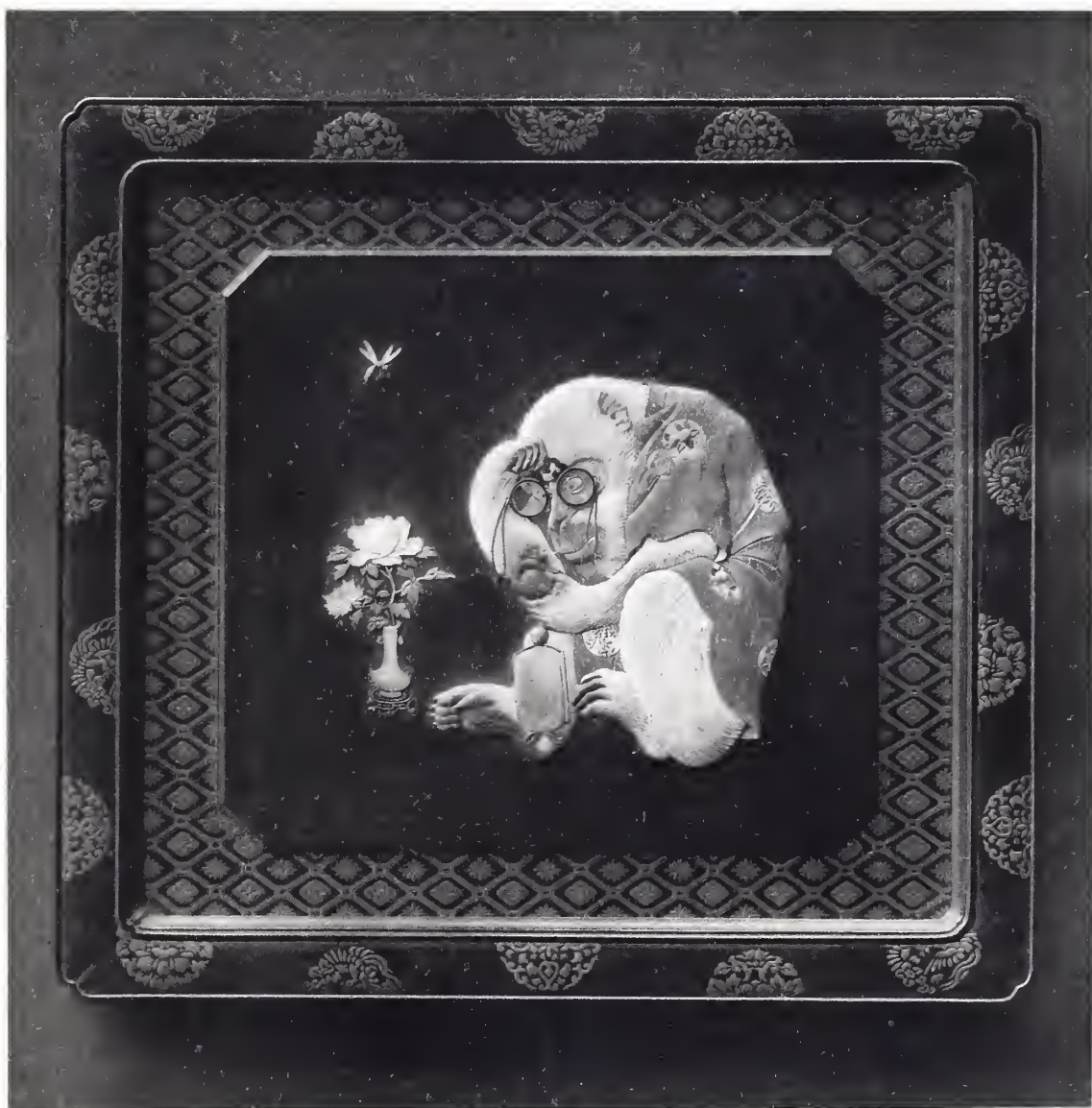
108. Pair of hanaiké (drum shape), panels in incrustated work by Shibayama, a children's festival, storks and flowers; the sides carved in relief with the seven gods of good fortune, humorously treated, and children. Height, $7\frac{3}{4}$ ".
109. Group of Kwan-on standing on a dragon and holding a musical instrument, with two attendants. Height, $8\frac{1}{2}$ ". Signed *Shunkō*.
110. Small group of two skeletons and a monkey on a toad.
111. A group of figures standing round a statue seated on a high throne, of Jizō Bosatsu, a Buddhist divinity, and patron of travellers and children. Height, 7". Signed *Shōdōsai*.
112. An eagle attacking a monkey, in stained ivory. $3\frac{1}{4}$ " high.
113. Figure of Kwan-on and the dragon. Height, $8\frac{1}{2}$ ". Signed *Toshichika*.
114. A small group of figures, the subject from Ōtsuye (a picture by Matahei). Signed *Masatoshi*.
115. A fan painted with landscapes, flowers, and insects, on paper, the frame of ivory delicately incrustated with flowers and birds. Length, $11\frac{3}{4}$ ".
116. Pair of tusks carved in relief; the household gods amusing themselves. Height, $11\frac{1}{2}$ ". Signed *Kaneyuki*.
117. A circular box carved in high relief and undercut. The sixteen Rakan under pine trees. 5" high. Signed *Norizane*.
118. Two saké cups on twined supports; the sixteen Rakan carved in relief. $4\frac{1}{2}$ " high. Signed *Ichiriusai Yoshihisa*.
119. Pair of Hanaiké. Birds and flowers delicately carved in relief. Height, $5\frac{1}{4}$ ".
120. Okimono, shape of drum, decorated in panels of incrustated work with storks and flowers on the sides, and dragons on the rim; on the lid stands a boy with a mask and rattle. Height, $8\frac{3}{4}$ ".
121. Set of twelve miniature masks for Nō dance.
122. Figure of a woodcutter. Height, $7\frac{3}{8}$ ". Signed *Riuho*.
123. Seated figure of Kamo Chōmei (musician and poet) with a biwa. $3\frac{3}{4}$ " high. Signed *Mitsuaki*.
124. Pair of small hanaiké, carved with flowers and butterflies in relief. 3" high. Signed *Meishōsai Munemasa*.
125. A fan, with monkeys criticising a kakemono (both sides of the fan are alike), delicately engraved. Length, $15\frac{1}{2}$ ". Signed *Shigechika*.
126. Small figure, Shōki punishing an oni.
127. A small perfume-box in the shape of a chrysanthemum, surmounted by a butterfly. Signed *Yukitomo*.
128. Figure of Gama-sennin with a large toad. $5\frac{1}{2}$ " high. Signed *Yashuhiro*.
129. Group of Tengu fighting. $3" \times 4\frac{1}{4}"$. Signed *Yukihide*.
130. A group of figures in a ring facing outwards, the seven sages and three boys; some are writing, others reading a scroll. Height, 5"; diameter, $4\frac{1}{2}"$. Signed *Masamichi*.
131. A Buddhist priest, in wood and ivory, with a saké gourd and branch of cherry tree. Height, $7\frac{1}{2}"$. Seal *Ju*.
132. Ono-no-Komachi, the poetess, in wood and ivory. Height, 3".
133. Group of two figures (with a dog), representing a scene from the story of Hanasaki-jiji (who made dead trees to blossom). Height, $5\frac{3}{4}"$. Signed *Ringetsu*.
134. Small group of rats hauling up a cray-fish.



103. Pair of hanaiké (drum shape) panels in incusted work by Shibayama, a children's festival, storks and flowers; the sides carved in relief with the seven gods of good fortune, humorously treated, and children. Height, 7 $\frac{3}{4}$ ".
109. Group of Kwan-on standing on a dragon and holding a musical instrument, with two attendants. Height, 8 $\frac{1}{2}$ ". Signed *Shunkō*.
110. Small group of two skeletons and a monkey on a toad.
111. A group of figures standing round a statue seated on a high throne, of Jizō Bosatsu, a Buddhist divinity, and patron of travellers and children. Height, 7". Signed *Shōdōsai*.
112. An eagle attacking a monkey, in stained ivory. 3 $\frac{1}{4}$ " high.
113. Figure of Kwan-on and the dragon. Height, 8 $\frac{1}{2}$ ". Signed *Toshichika*.
114. A small group of figures, the subject from Ōtsuye (a picture by Matahei). Signed *Masatoshi*.
115. A fan painted with landscapes, flowers, and insects, on paper, the frame of ivory delicately incusted with flowers and birds. Length, 11 $\frac{3}{4}$ ".
116. Pair of tusks carved in relief; the household gods amusing themselves. Height, 11 $\frac{1}{2}$ ". Signed *Kaneyuki*.
117. A circular box carved in high relief and undercut. The sixteen Rakan under pine trees. 5" high. Signed *Norizane*.
118. Two saké cups on twined supports; the sixteen Rakan carved in relief. 4 $\frac{1}{2}$ " high. Signed *Ichiriusai Teshikusa*.
119. Pair of Hanaiké. Birds and flowers delicately carved in relief. Height, 6 $\frac{1}{4}$ ".
120. Okinono, shape of drum, decorated in panels of incusted work with storks and flowers on the sides, and dragons on the rim; on the lid stands a boy with a mask and rattle. Height, 8 $\frac{1}{4}$ ".
121. Set of twelve miniature masks for Nō dance.
122. Figure of a woodcutter. Height, 7 $\frac{3}{4}$ ". Signed *Riuho*.
123. Seated figure of Kamo Chōmei (musician and poet) with a biwa. 3 $\frac{3}{4}$ " high. Signed *Mitsuaki*.
124. Pair of small hanaiké, carved with flowers and butterflies in relief. 3" high. Signed *Meishōsai Munemasa*.
125. A fan with monkeys criticising a kakemono (both sides of the fan are alike), delicately engraved. Length, 15 $\frac{1}{4}$ ". Signed *Shigechika*.
126. A small figure, Shōvi punishing an oni.
127. A small perfume-bottle in the shape of a chrysanthemum, surmounted by a butterfly. Signed *Yashuhiro*.
128. Figure of a man in a large robe. 6 $\frac{1}{4}$ " high. Signed *Yashuhiro*.
129. Group of three figures. 3" high. Signed *Ikuhide*.
130. A group of figures in a long robe, upwards, the seven sages and three boys; some are writing, others reading a scroll. Height, 6 $\frac{1}{2}$ " diameter, 4 $\frac{1}{4}$ ". Signed *Masamichi*.
131. A Buddhist priest in word and image, with a gourd and branch of cherry tree. Height, 7 $\frac{1}{2}$ ". Seal *Ja*.
132. Ono-no-Komachi, the poetess, in word and image. Height, 5".
133. Group of two figures (with a dog), representing a scene from the story of Manasaki-jiji (who made dead trees to blossom). Height, 3 $\frac{3}{4}$ ". Signed *Ringetsu*.
134. Small group of rats hauling up a cray-fish.



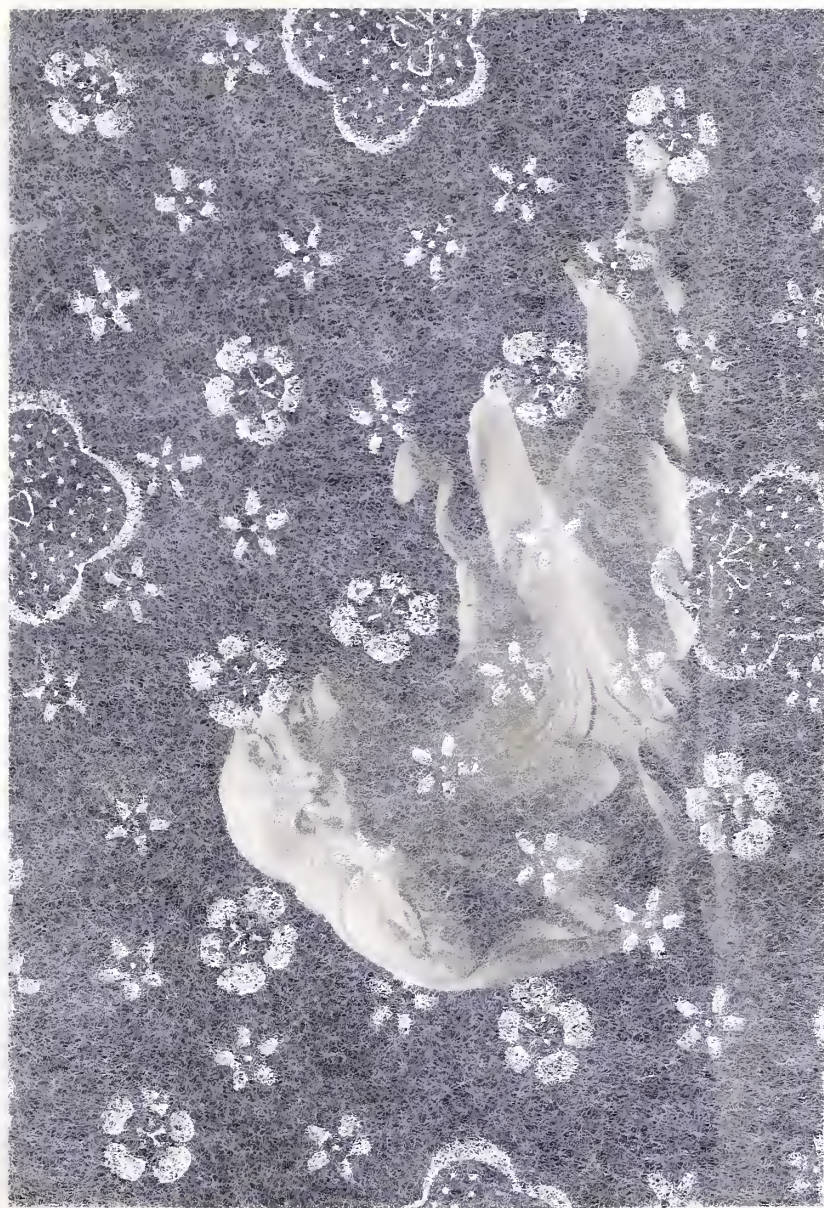






135. Figure of Kensu, a Chinese Buddhist priest, fishing. Height, $8\frac{3}{4}$ ".
136. Seated figure of Daikoku, with two rats in women's dress, and with fans. Signed *Ono*.
137. Two small figures, Otafuku accusing Fukusuké (a dwarf). Signed *Riōji*.
138. Seated figure, a scene from the legend of "the tongue-cut sparrow." Signed *Riōmin*.
139. A small, flat box, the lid pierced and lacquered with rafts and cherry flower.
140. Small group, a hunter and badger. Signed *Shigeyasu*.
141. Box in two divisions, shape of treasure-bag, with carvings on sides; sacred emblems in high relief on cover.
142. A plaque of wood (the frame lacquered) with a monkey in ivory, inlaid with coral, &c.; the monkey is dressed in a kimono, and is examining through spectacles a netsuké of a monkey attached to an inro. Size, $17\frac{3}{8}$ " \times $16\frac{1}{8}$ ". Signed *Shibayama*.
143. Figure of Jō (legend of Taka-sago) gathering fir cones. 3" high. Signed *Kikushō*.
144. Figure of a Chinese sage, with wind-blown drapery. $6\frac{1}{2}$ " high. Seal *Giokuren*.
145. A card case, carved in high relief, with Benten and the dragon, and musical instruments on the reverse.
146. Small group, a fisherman and boy with a large shell. $3\frac{3}{4}$ " long. Signed *Muneharu*.
147. Seated figure, a woodcutter resting on a bundle of firewood (the legend Yōrō-no-taki). $3\frac{1}{2}$ " high. Signed *Kōzan*.
148. A pair of small vases, carved with flowers, surrounded by mist. $4\frac{1}{4}$ " high.
149. A pipe-case, a persimmon tree in a basket, in incised work. Signed and seal *Keishu*.
150. A pipe-case (Kiseru-zutsu), carved in relief, with a scene of the rice harvest.
151. Figure of an artist terrified by a dragon. $3\frac{1}{2}$ " \times 3". Signed *Isshōsai Seishō*.
152. A carpenter setting his plane, seated on his tool-chest, which forms a box. $2\frac{1}{2}$ " \times 3". Signed *Munéhiro*.
153. Figure of Shaka (Buddha) with a toad in a basket. 4" high. Signed *Nobuchika*.
154. Small group, Shōki with an Oni bound. $3\frac{1}{2}$ " high.
155. A man startled on opening a box containing the mask of Kijo (female Oni). 3" high. Signed *Ikkosai Seishō*.
156. Crouching figure, an old man trying to catch a rat. Signed *Munenori*.
157. Group, a fisherman casting his net, boy crouching by his side. Height, $7\frac{1}{4}$ ". Signed *Isshin*.
158. Tametomo, a celebrated archer, with quiverful of arrows on his back, with his attendant, who carries his master's sword. Height, $10\frac{3}{4}$ ". Signed *Tokusai Riugioku*.
159. Group of a court noble (kugé), with his attendants, hawking. Height, $8\frac{3}{4}$ ". Signed (carved by) *Shinkōsai Nobuhidé*, at the house of Kishimura, Tokio.
160. Small cabinet, of eighteenth century work, containing incense game requisites. $4\frac{1}{4}$ " \times 2" \times $3\frac{1}{4}$ ".
161. A pierced and carved cylinder imitating a bamboo basket.
162. A tusk, carved in relief, with a ferry-boat and passengers, on a stand of carved lacquer. Height, $6\frac{1}{4}$ ".
163. A female figure, fastening her obi (sash), and a cat playing with it. Height, $4\frac{1}{2}$ ". Signed *Isshisai Seikwa*.
164. Pair of tusks, carved in high relief, with country scenes. Height, $9\frac{1}{2}$ ". Signed *Toyoyoshi*.
165. Natsumé (tea-jar), decorated with flowers and fruits in incrustated work, with a plate on the lid in various metals; Yebisu and a tai-fish in relief. 3" high.

166. A dagger (aikuchi), the handle and scabbard in ivory, carved in relief with flowers and birds. Seal *Yoshiyuki*.
167. A dagger, the handle and scabbard in ivory, carved in relief, and undercut; a poem and the goddess Kwan-on and a dragon. Seal *Hakumonjin*.
168. Okimono. A helmet, surmounted by a dragon and wreathed with flowers, on a stand forming a small box. $5\frac{1}{2}$ " high. Signed *Meiseki*.
169. Small figure of a boy playing with a tortoise, in wood and ivory. Signed *Shungetsu*.
170. A box, carved and incrustated with shell, representing Daikoku seated on the treasure bag, and accompanied by rats.
171. Small Okimono. The sixteen Rakan in a globular-shaped cave under the sea, carved and undercut. The oval base has the signs of the Zodiac in relief. Seal *Ren*.
172. A small basket, with metal handle; the inside is decorated with incrustated work in shell, coral, &c., by the first Shibayama, the subject being a child holding a vase of flowers.
173. An oblong box, the lid carved in relief with the seven Rakan, and the sides with children playing. $5\frac{1}{2}$ " \times 4".
174. A bean pod. $6\frac{1}{4}$ " long.
175. Three rats on a wing-shaped feather-duster. $8\frac{1}{2}$ " long.
176. Pair of hanaiké (shape of pilgrim bottle), stained brown, carved and incised with flowers and conventional designs. 4" high.
177. Oval box. Hotei in his bag, with rats crawling in and out; inside the cover a nest of mice is carved. $3\frac{1}{4}$ " high. Signed *Hōkiudō Itsumin*.
178. A Tenaga (the long-legged people) and an Ashinaga (long-armed) attacked by an octopus. $6\frac{1}{2}$ " high. Seal *Uyemura*.
179. Seated figure of an artist holding an incrustated plaque. Diameter, $3\frac{3}{4}$ "; height, $5\frac{1}{4}$ ". Signed *Nobuyoshi*.
180. A small cabinet with three drawers, carved to imitate bamboo-work, and incrustated in shell, &c., with flowers and birds. Size, $9\frac{1}{2}$ " \times 6" \times $7\frac{7}{8}$ ".
181. Figure of Yamabushi, an offshoot from the Buddhist sect, with a child in a war-horn on his back. $3\frac{1}{2}$ " high. Signed *Ichiyūsai*.
182. The same subject as No. 181, with the child at his feet. 4" high.
183. A tortoise carrying two children, forming a small box.
184. A small okimono; an elephant on a stand, decorated with minute incrustated work of shell and coral. Signed *Shibayama*.
185. A perfume box, in shape of a chrysanthemum blossom, with a beetle on the lid. $3\frac{1}{2}$ " wide, and 4" high.
186. An ink screen (kenbiō), carved in high relief on both sides with children playing.
187. A small group of children playing. Signed *Ono Rioraku*.
188. Pair of hanaiké, lined with silver, carved and pierced with a design of lotus plants, snakes, and frogs. 4" high. Signed *Meisai*.
189. A four-leaved miniature screen, carved with a hawking subject, the reverse birds and flowers in incrustated work of gold lacquer, and shell. $8\frac{3}{4}$ " high.
190. A screen and three monkeys (in separate pieces). The monkeys, as art critics, are inspecting the screen. Signed, on the screen, *Kishimura Suyeaki*, and on a monkey, *Katō Toshiaki*.



166. A dagger (aikuchi), the handle and scabbard in ivory, carved in relief with flowers and birds. Seal *Yashiyuki*.
167. A dagger, the handle and scabbard in ivory, carved in relief, and undercut; a poem and the godless Kwan-on and a dragon. Seal *Hakumonjin*.
168. Okimono. A helmet, surmounted by a dragon and wreathed with flowers, on a stand forming a small box. $5\frac{1}{2}$ " high. Signed *Meisabi*.
169. Small figure of a boy playing with a tortoise, in wood and ivory. Signed *Shungetsu*.
170. A box, carved and incusted with shell, representing Daikoku seated on the treasure bag, and accompanied by rats.
171. Small Okimono. The sixteen Rakan in a globular-shaped cave under the sea, carved and undercut. The oval base has the signs of the Zodiac in relief. Seal *Ren*.
172. A small basket, with metal handle; the inside is decorated with incusted work in shell, coral, &c., by the first Shibayama, the subject being a child holding a vase of flowers.
173. An oblong box, the lid carved in relief with the seven Rakan, and the sides with children playing. $5\frac{1}{2}$ " \times 4".
174. A bean pod. $6\frac{1}{4}$ " long.
175. Three rats on a wing-shaped feather-duster. $8\frac{1}{2}$ " long.
176. Pair of hanaiké (shape of pilgrim bottle), stained brown, carved and incised with flowers and conventional designs. 4" high.
177. Oval box. Hotei in his bag, with rats crawling in and out; inside the cover a nest of mice is carved. $3\frac{1}{4}$ " high. Signed *Hōkindō Itsumin*.
178. A Tenaga (the long-legged people) and an Ashiraga (long-armed) attacked by an octopus. 6 $\frac{1}{2}$ " high. Seal *Uyemura*.
179. Seated figure of an artist holding an incusted plaque. Diameter, $3\frac{1}{4}$ "; height, 4". Signed *Nobuyoshi*.
180. A small cabinet with three drawers, carved to imitate bamboo-work, and incusted in shell, &c., with flowers and birds. Size, $9\frac{1}{2}$ " \times 6" \times $7\frac{1}{4}$ ".
181. Figure of Yamabushi, an offshoot from the Buddhist sect, with a child in a war-horn on his back. $3\frac{1}{2}$ " high. Signed *Ichiyūsai*.
182. The same subject as No. 181, with the child at his feet. 4" high.
183. A tortoise carrying two children, forming a small box.
184. A small okimono; an attendant on a stand, decorated with minute incusted work of shell and coral. Signed *Shōbun*.
185. A perfume bottle in shape of a chrysanthemum blossom, with a beetle on the lid. $3\frac{1}{2}$ " wide, and 4" high.
186. An ink screen (kenbō) carved in high relief on both sides with children playing.
187. A small group of children playing. Signed *Ono Rioraku*.
188. Pair of hanaiké, lined with silver, carved and pierced with a design of lotus plants, snakes, and frogs. 4" high. Signed *Masa*.
189. A four-leaved miniature screen, carved with a hawking subject, the reverse birds and flowers in incusted work of gold lacquer, and shell. $6\frac{1}{2}$ " long.
190. A screen and three monkeys (in separate pieces). The monkeys, as art critics, are inspecting the screen. Signed, on the screen, *Kishimura Supaki*, and on a monkey, *Katō Toshaki*.







191. A miniature two-fold screen, carved in relief with Chinese children and elephant (a fête day); the reverse flowers, birds, and insects incrustated in shell, &c. Size, $7\frac{1}{2}'' \times 4''$. Signed *Hōmin*.
192. Small laughing figure, seated.
193. Group of three figures: the goddess Benten, a child, and the god Fukurokuju. $4''$ high. Signed *Chikahide*.
194. Miniature two-fold screen, carved in relief with Sennin; the reverse a pomegranate tree in gold lacquer, and shell. $6'' \times 4''$. Seal *Shigemitsu*.
195. A short sword (wakizashi), the scabbard and handle in ivory, carved in relief with Chinese sages. Length, $24''$. Seal *Gesshū*.
196. A pipe-case, carved in relief with a figure of Shaka, and engraved with an inscription from the Buddhist sacred book. Signed *Bairiuken*, seal *Tōshō*.
197. Small group, Uzumé binding an oni.
198. Two sages: Gama-sennin addressing Tobosaku on the virtues of the toad. Height, $8\frac{1}{2}''$. Signed *Miyamoto Riokoku*.
199. A dagger, the handle and scabbard delicately carved with the sixteen Rakan, the kurikata (cord-holder) a dragon.
200. Small group. Two rats, in dark-stained ivory. Signed *Bazan*.
201. A pipe-case, in stained buck-horn. A landscape with green and red flowers, in high relief; the lid of metal. Eighteenth century work.
202. A tea-jar, decorated with incrustated work, by the first Shibayama, of autumn plants and birds. Height, $5''$.
203. Pair of tusks, carved in high relief and engraved. The gods of happiness playing with children. Height $11''$, on lacquered stands, $4\frac{1}{2}''$ high.
204. Group of Kintoki and Yama-uba (his mother) playing with monkeys. Kintoki was one of the four retainers of Raiko, who destroyed the monster, Shuten Dōji, at Oye-yama. $6''$ high. Signed *Nankō*, seal *Tokusai*.
205. Small seated figure of a female artist painting a fan. Signed *Hisa-aki*.
206. A festival procession of maskers. Signed *Ono*.
207. Natsumé (tea-jar), stained brown, with flowers carved in low relief. $2\frac{1}{4}''$ high. Seal *Okina*.
208. Small seated figure of Daruma yawning after his nine years' meditation.
209. Daikoku on his hammer with a rat. $2\frac{3}{4}''$ high. Signed *Ichirōsai*.
210. Figure of a Buddhist priest reclining and reading the sacred book of the Buddhist law, the nioi (sceptre of office) in his left hand. $9\frac{1}{2}''$ long. Signed *Meidō*.
211. Seated figure of a man trying to catch a rat.
212. A Court noble dispersing oni by pelting them with beans. Height, $8\frac{1}{2}''$. Signed *Nansō*.
213. Tobacco box, with incised decoration of karashishi and peony flowers. Eighteenth century work.
214. Group of two fishermen on a rock. $5\frac{1}{4}''$ high. Signed *Ikkōsai Sōmin*.
215. Figure: Fukurokuju performing as a juggler. $5\frac{1}{4}''$ high.
216. A bowl, carved outside with the signs of the zodiac and decorated inside with flowers and birds in incrustated work (see No. 271). $4\frac{3}{4}''$ diameter.
217. A pipe-case engraved with a tiger, bamboo, and waterfall.
218. Group of two fishermen with koi-fish (carp). $4\frac{3}{4}''$ high. Signed *Terushigé*.

219. Pair of hanaike, vase shape, finely incised with representations of the five festivals.* Height, $10\frac{3}{4}$ ". Signed *Mitsuaki*, seal *Ishikawa*.
220. A snake articulated. Length, $45\frac{1}{2}$ ".
221. A single figure, "Sugawara Michizané," praying with uplifted arms, holding a plum branch whereon is tied a document. He was a very learned Japanese minister, and died in exile, A.D. 903. After his death he was worshipped as a god. $9\frac{3}{4}$ " high.
222. The sea-king, with the sacred gem, standing on the waves, the waves carved in ebony. Signed *Jugioku*.
223. Two monkeys and deer attacked by an eagle. Width, 4"; height, $3\frac{1}{2}$ ". Signed *Saneo*.
224. Group: an old monkey and its young one, with a toad. $3\frac{1}{2}$ " high.
225. Group of a Buddhist priest and his boy attendant. $5\frac{1}{2}$ " high. Signed *Shūmin*.
226. Small cabinet with ivory panels. Subject, Temple festival; inside, birds, &c. $8" \times 4\frac{1}{2}" \times 7\frac{1}{2}"$.
227. A group of rats (small). Signed *Shinsai*.
228. Small figure of a dragon with the sacred gem. Signed *Iyé*.
229. An oni on a tortoise, forming a small box. Seal *Kobayashi*.
230. A toad and lizard on a skull.
231. A tusk with cover, carved and undercut, country scenes. Height, $10\frac{1}{4}$ ". Signed *Norizané*.
232. A female figure with child at her side, both arranging flowers. Height $6\frac{1}{2}$ ". Signed *Yeigioku*.
233. Small figure of Daikoku carrying his bag full of rats.
234. Bloom of hydrangea flower in pierced work.
235. A group of monkeys and toads. $4\frac{1}{2}$ " high.
236. Small group of a Chinese sage and boy. Signed *Munéyuki*.
237. Figure of a workman resting on a four-legged bench and taking tea after his bath in summer time. Signed *Seiji*.
238. A pair of cups on twined stands, carved with groups of figures in relief. 5" high.
239. Seated figure, a potter working at his wheel. Signed *Seihō*.
240. A lobster, in stained ivory, articulated. Seal *Tomotōshi*.
241. A fan, decorated in gold and coloured lacquer and incrustated in shell; a landscape with Fujiyama; the reverse, lilies. Length, $10\frac{5}{8}$ ".
242. A bird's nest in a coil of straw forming a box.
243. A group of rats forming a box. $3\frac{3}{4}$ " diameter. Signed *Itsumin*.
244. Masks of Jō and Uba forming a small box. Signed *Tōkōsai*.
245. A small cabinet with drawers and sliding panels, finely incrustated by a modern Shibayama with monkeys looking at a kakemono, and storks, pheasants, plants, and flowers; it is also decorated with fans in lacquer. Size, $10" \times 9"$.
246. Four mice on a corn cob. $3\frac{1}{2}$ " long. Signed *Tamao*.
247. Ink and writing-brush case, carved with dragon. Eighteenth century work. Signed *Giokubaidō*.
248. A Nō dancer with a mask of Kijo, partly lacquered (small). Seal *Nobutoshi*.
249. The same subject as No. 248.

* "They are the 7th January, termed Nana-kusa, or 'seven herbs,' because seven kinds of herbs are supposed to be then plucked and eaten; the 3rd March, on which is celebrated the birthday of all the little girls in Japan; the 5th May, the birthday festival of the boys; the 7th July, called Tanabata, and serving to commemorate the mythological loves of certain stars; and the 9th September, which used to be the chrysanthemum festival, but which the recent adoption of the Gregorian calendar has placed too early for the appearance of those flowers."—B. H. Chamberlain.



219. Pair of hanaike, vase shape, finely incised with representations of the five festivals.* Height, 10 $\frac{3}{4}$ ". Signed *Mitsuaki*, seal *Ishikawa*.
220. A snake articulated. Length, 45 $\frac{1}{2}$ ".
221. A single figure, "Sugawara Michizané," praying with uplifted arms, holding a plum branch whereon is tied a document. He was a very learned Japanese minister, and died in exile, A.D. 903. After his death he was worshipped as a god. 9 $\frac{1}{4}$ " high.
222. The sea king, with the sacred gem, standing on the waves, the waves carved in ebony. Signed *Jugionu*.
223. Two monkeys and deer attacked by an eagle. Width, 4"; height, 3 $\frac{1}{2}$ ". Signed *Sanro*.
224. Group of an old monkey and its young one, with a toad. 3 $\frac{1}{2}$ " high.
225. Group of a Buddhist priest and his boy attendant. 5 $\frac{1}{2}$ " high. Signed *Shūmin*.
226. Small cabinet with ivory panels. Subject, Temple festival; inside, birds, &c. 8" x 4 $\frac{1}{2}$ " x 7 $\frac{1}{2}$ ".
227. A group of rats (small). Signed *Shinsai*.
228. Small figure of a dragon with the sacred gem. Signed *Iyē*.
229. An oni on a tortoise, forming a small box. Seal *Kobayashi*.
230. A toad and lizard on a skull.
231. A tusk with cover, carved and undercut, country scene. Height, 10 $\frac{1}{4}$ ". Signed *Norizané*.
232. A female figure with child at her side, both arranging flowers. Height 6 $\frac{1}{2}$ ". Signed *Yeigioku*.
233. Small figure of Daikoku carrying his bag full of rats.
234. Bloom of hydrangea flower in pierced work.
235. A group of monkeys and toads. 4 $\frac{1}{2}$ " high.
236. Small group of a Chinese sage and boy. Signed *Mitsunuki*.
237. Figure of a workman resting on a four legged bench and taking tea after his bath in summer time. Signed *Seiji*.
238. A pair of cups on twined stands, carved with groups of figures in relief. 5" high.
239. Seated figure, a potter working at his wheel. Signed *Seikō*.
240. A lobster in stained ivory, articulated. Seal *Tomotōshi*.
241. A fan, decorated in gold and coloured lacquer and incrustated in shell; a landscape with Fujiyama; the reverse, lilies. Length, 10 $\frac{3}{4}$ ".
242. A bird's nest in a coil of straw forming a box.
243. A group of rats forming a box. 5 $\frac{1}{2}$ " diameter. Signed *Itō*.
244. Mask of Jō and Uta forming a small box. Signed *Tokōsai*.
245. A small cabinet with drawers and sliding panels, finely incrustated by a modern Shibayama with monkeys, lotus, a kakemono, and storks, pheasants, plants, and flowers; it is also decorated with fans in lacquer. Size, 10" x 9".
246. Four mice on a coin case. 4 $\frac{1}{2}$ " long. Signed *Tamao*.
247. Ink and writing-brush case, carved with dragon. Eighteenth century work. Signed *Giokubaidō*.
248. A Nō dancer in a mask of Kikō, partly lacquered (small). Seal *Noōmichi*.
249. The same subject as No. 248.

* "They are the 7th January, termed Nanakusa, or 7 herbs, because seven kinds of herbs are supposed to be then plucked and eaten; the 3rd March, on which is celebrated the birthday of all the little girls in Japan; the 5th May, the birthday festival of the boys; the 7th July, called Utsunatsu, and serving to commemorate the mythological loves of certain stars; and the 9th September, which used to be the Grysanthemum festival, but which the recent adoption of the Gregorian calendar has placed too early for the appearance of those flowers."—E. H. Chamberlain.





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250. A seated boy and tai-fish. $2\frac{1}{2}$ " high.
251. A beetle and snail forming a small box. Seal *Sekisen*.
252. A card case. A string of monkeys trying to reach the reflection of the moon on the water. Signed *Oki Yeizan*.
253. Pair of small hanaike, carved with kiku flowers and birds in relief. $3\frac{1}{2}$ " high. Signed *Teizan Masashige*.
254. Group of two falcons attacking a stork. $4\frac{3}{4}$ " high, $4\frac{1}{4}$ " wide. Signed *Watanabe Saneo*.
255. Pair of small hanaiké, lined with metal, very delicately carved with country scenes in relief. 4" high.
256. Figure of Tomoyé, a female warrior, arranging her hair in a mirror. Height, $6\frac{3}{4}$ ".
257. Figure of Shiyei, Chinese sage, on a carp (koi). $5\frac{1}{2}$ " high. Signed *Kwōgioku*.
258. Square box, decorated with landscapes and three sages, in gold lacquer and incrustated work.
259. Three divers, with branch of red coral. Signed *Rensai*.
260. A monkey on a gourd catching a fish, forming small box. $4\frac{1}{2}$ " high. Seal *Nobu*.
261. Four monkeys looking at Kakemono; the Kakemono inlaid with shell, &c. Signed *Tozan*.
262. A story reciter (small).
263. Pair of tusks. Chinese children (Karako) playing under wisteria and cherry trees. Finely incrustated in shell, lacquer, ebony, &c., by a nineteenth century Shibayama. Height, $14\frac{1}{4}$ ".
264. Kinkō (Chinese sage) riding on a carp (koi). Signed *Shūraku*.
265. Pair of hanaiké, lined with metal, carved to imitate bamboo basket-work, with birds in relief.
266. A box, shape of treasure bag, decorated with figures of the household gods in relief; the lid has the sacred treasures carved in high relief. Seal *Giokumei*.
267. Model: a ferry-boat on waves; a travelling juggler and his monkey, and a farmer and ox on board. Signed *Yūsai* (studio), *Sōju*.
268. Tusk, carved in relief, with a group of warriors. Height, $12\frac{1}{4}$ "; diameter, 6".
269. A cabinet in wood, incrustated with ivory and mother-of-pearl; doves, some alighting, others feeding under a branch of wisteria. Seal *Ishikawa*.
270. Seated figure of Masamuné, the swordmaker. $4\frac{1}{2}$ " wide, $2\frac{3}{4}$ " high. Signed *Seiga*.
271. Two bowls carved on the outside with conventional design, and incrustated inside with birds and flowers in shell, &c. (See No. 216.) $3\frac{1}{2}$ " and $4\frac{1}{4}$ " diameter.
272. A small cabinet elaborately carved and undercut. Quail and millet, the sides plaited to imitate basket-work. Size, $12\frac{3}{8}$ " \times $10\frac{1}{4}$ ". Signed *Tohekidō Yoshi-ichi*.
273. Kodansu (small cabinet) in wood, decorated in incrustated work in ivory, &c., of birds and flowers. $5\frac{3}{4}$ " \times 4" \times $4\frac{1}{2}$ ".
274. Two Manzai dancers. This dance celebrates the New Year. Height, 10". Signed *Michinari*.
275. Natsumé, plaited ivory, imitating basket-work. The lid has a kiku shape design in awabi and tortoise-shell, with flowers incrustated in the centre; inside, lacquered nashiji.
276. Box imitating an ostrich egg, decorated with twenty storks, a stream, and rushes in gold lacquer.
277. Kwanyu (Chinese god of war), dragon and Ōni. Carving in wood. Height, $13\frac{1}{2}$ ".

IVORIES.

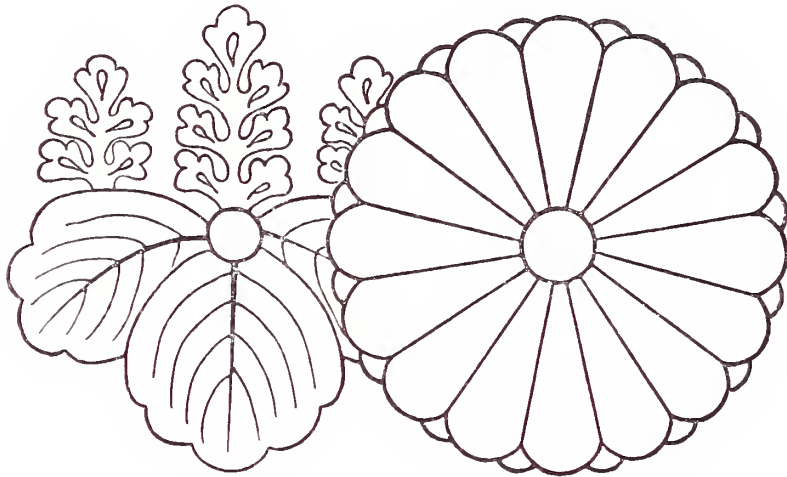
Numbers marked N refer to netsuké signature numbers.

	Signature Number.	Catalogue Number.		Signature Number.	Catalogue Number.
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Isshōsai	28	151	Muneharu	52	146
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Muneyuki	93	236	Shigeyasu	57	140
Nagamitsu	46	102	Shimamura	76	13, 31
Nankō	110	204	Shinkōsai	32	159
Nansō	54	212	Shinsai	51	227
Nobu-aki	4	78	Shinsui (Shibayama)	82	142
Nobuchika	112	153	Shōdōsai	30	111
Nobuhidé	97	159	Shōmin	66	101
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Riōraku	87	187	Teizan	10	253
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Seikwa	5	163	Toshichika	108	113
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	Signature Number.	Catalogue Number.		Signature Number.	Catalogue Number.
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Toshimitsu	42	49	Yeigioku	119	232
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Yamagishi	62	70	Yukitomo	122	127

Note.—Facsimiles of signatures will be found on Plate, with those on Lacquer and Metalwork, in vol. ii. p. 48.



ENAMEL.

ALTHOUGH enamel filling spaces hollowed in the substance of the metal—"champlevé work"—is not unknown in Japan, cloisonné, in which the pattern is produced by metal rims soldered on to the surface of the metal, the interstices between being filled by translucent or opaque enamel, is far more usual.

As the method is again in common use among us, it is needless to describe the details of production ;* but, as it is another craft which the Japanese artist has carried far beyond rivalry, it must be regarded as a subject of great importance to all students of the art of Japan. It is a craft which flourishes to-day, and produces work infinitely finer, so far as technique and combination of colours are concerned, than anything of the past. It is true that this elaborate perfection of finish and exquisite smoothness of the surface is not achieved without the loss of some qualities that endear the earlier works to an artist. In older examples the irregularity of surface imparts an effect not unlike that of old mosaics, where each tessera is set at a slightly different angle from its fellows, and so gives a vibrating quality of colour as the various facets reflect the light. In modern work the surface is brought to a brilliant level, which is as uninterrupted by accidental variation as on the finest lacquer. In some cases the rims, which elsewhere appear as bright metal outlining every detail, have disappeared, except under the most minute scrutiny (as in the large vases with ducks, No. 1, by Namikawa Sosuké of Tōkyō). The most elaborate examples of modern work are produced by one of the Daimyō class, Namikawa Yasuyuki of Kyōto, who, like others, when the feudal system was abolished, turned to the fine arts for a means of livelihood (No. 51, &c.). In these exquisite examples of modern enamels, minute detail is carried to a degree which can hardly be surpassed. Little is known in Japan as to the early history of the art, beyond the fact that it was introduced from China at the end of the sixteenth century ; and from that time to the present the Hirata family have produced admirable work, principally in small inlays of translucent enamels on sword furniture, or other small objects, generally of iron. Mr. Bowes, in his "Notes on Shippo," gives full and interesting particulars of the family of Hirata. Examples of their work will be found in the collection, in accessories of sword furniture, and in metal-work.

* Rein describes fully the method of manufacture in "The Industries of Japan," p. 493.

CLOISONNÉ ENAMEL.

Century

1. Pair globular vases. Decoration, winter scene; ducks, on a ground of delicate grey, shaded.
Height, $13\frac{1}{2}$ ", by *Namikawa Sosuké of Tōkyō*, 19
2. Small Hanaiké, oviform; decorated with butterflies, chrysanthemums, and circular design of
birds in colours, with cloisons of silver, on a mottled grey ground. Height, $4\frac{3}{4}$ ", 19
3. Small box in wood, with inlay of champlévé, enamel, and shell; on the lid, basket with flowers;
on the sides, kiri crest, dragon, and other mythical animals. $4\frac{3}{4}$ " \times $3\frac{1}{2}$ ", 18
4. Small saké cup and cup-holder; decorated with conventional designs in colours on blue ground, 17
5. Pair of small Hanaiké; decorated with white ground medallions; on these are designs of
flowers, 19
6. Small Kōgō in silver, shaped to represent two butterflies; decorated in natural colours in
translucent enamel, 19
7. Tea-cup and saucer, made in Owari province. Decoration, leaves and insects on a brown
ground, and borders of diapers, 19
8. Shallow oblong box. Decoration, stork and various devices in colours on a blue ground.
 5 " \times $2\frac{1}{2}$ ", 18
9. Small Kōro, with lid, elaborately and minutely decorated in translucent and coloured enamels
in bands and panels of various design, made by *Namikawa Yasuyuki of Kyōto*, 19
10. Cylindrical water-jar. Decoration, character "Ju" and flowers conventionally treated in various
colours on a green ground. Height, 6", 18
11. Basket-shaped tray, with bronze handles. Decoration, conventional figures in colours on a
dark green ground; partly in translucent enamel. $7\frac{1}{2}$ " \times $6\frac{1}{2}$ ", 17
12. Pair of small Hanaiké, oviform. Decoration, fishes and water plants on clouded pale blue
ground. Height, $4\frac{1}{4}$ ", made by *Gōto, Tōkyō*, 19
13. Hanaiké, oviform. Decoration, eagle on maple tree in colours on a white ground. Height, $4\frac{1}{4}$ ",
made by *Gōto*, 19
14. Hachi. Decoration, inside, a carp, waves, and other designs in colours on a blue ground; out-
side, plum branches; on the rim, in a band a flower scroll on a white ground. Diameter, $9\frac{1}{4}$ ", 18
15. Small Kōro, globular. Decoration, butterflies in translucent enamel on diaper ground,
made by *Namikawa Yasuyuki of Kyōto*, 19
16. Chōku (small saké cup); decorated with a small snow crystal design in colour on cream
ground; outside, translucent enamel in gold colour, 18
17. Plaque; decorated in various colours; view of Fujiyama; in the foreground, storks and trees.
 15 " \times 12 ", by *Gōto*, 19
18. Two plaques, the ground shaded from orange to blue; on one is a heron standing in water;
on the other a goose flying. $10\frac{1}{2}$ " \times 9", made by *Namikawa Sosuké of Tōkyō*, 19



CLOISONNÉ ENAMEL

Century

1. Pair globular vases. Decoration, winter scene; ducks, on a ground of delicate grey, shaded.
Height, 13½", by *Namikawa Sosuké of Tōkyō*, 19
2. Small Hanaiké, oviiform, decorated with butterflies, chrysanthemums, and circular design of birds in colours, with cloisons of silver, on a mottled grey ground. Height, 4¾", 19
3. Small box in wood, with inlay of champlévé, enamel, and shell; on the lid, basket with flowers; on the sides, kiri crest, dragon, and other mythical animals. 4¾" × 3½", 18
4. Small saké cup and cup-holder; decorated with conventional designs in colours on blue ground, pair of small Hanaiké; decorated with white ground medallions; on these are designs of flowers, 19
5. Small Kōgō in silver, shaped to represent two butterflies, decorated in natural colour in translucent enamel, 19
6. Tea-cup and saucer, made in Owari province. Decoration, leaves and insects on a brown ground, and borders of diapers, 19
7. Shallow oblong box. Decoration, stork and various devices in colours on a blue ground. 5" × 2½", 18
8. Small Kōro, with lid elaborately and minutely decorated in translucent and coloured enamels in bands and panels of various design, made by *Namikawa Yasuyuki of Kyōto*, 19
9. Cylindrical water-jar. Decoration, character "Ju" and flowers conventionally treated in various colours on a green ground. Height, 6", 18
10. Basket-shaped tray, with bronze handles. Decoration, conventional figures in colours on a dark green ground; partly in translucent enamel. 7½" × 6½", 17
11. Pair of small Hanaiké, oviiform. Decoration, fishes and water plants on clouded pale blue ground. Height, 4½", made by *Gōto, Tōkyō*, 19
12. Hanaiké, oviiform. Decoration, eagle on maple tree in colours on a white ground. Height, 4½",
made by *Gōto*, 19
13. Dish. Decoration, inside, a carp, waves, and other designs in colours on a blue ground; outside, a bird on a branch; on the rim, a band of flowers on a white ground. Diameter, 9¼", 18
14. Small bowl. Decoration, butterflies in translucent enamel on diaper ground,
made by *Namikawa Yasuyuki of Kyōto*, 19
15. Chōki (small sake cup); decorated with small snow crystal design in colour on cream ground; rim in translucent enamel in gold colour, 18
16. Plaque; decorated in various colours; view of Fuji and, in the foreground, storks and trees. 15" × 12", by *Gōto*, 19
17. Two plaques, the ground shaded from orange to blue; on one is a heron standing in water; on the other a goose lying. 19½" × 2", made by *Namikawa Sosuké of Tōkyō*, 19



C. E. 1

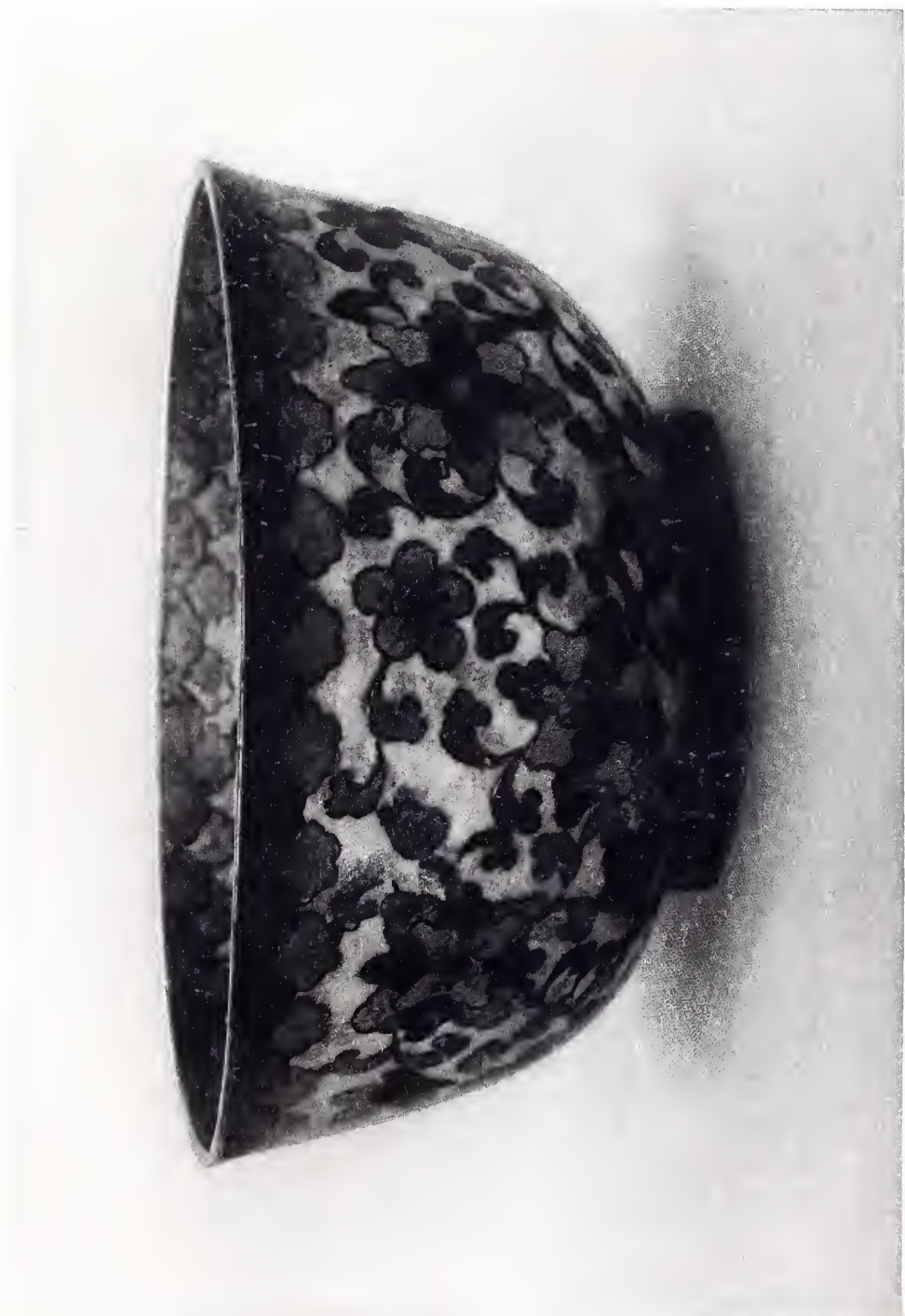


19. Small round plate in moulded glass; on this, cloisonné enamel of geometrical design in colours. Diameter, $5\frac{1}{4}$ ", 19
20. Pair of Hanaiké, oviform. Decoration, conventional floral design in black, and soft tints of colour on a white ground. Height, $6\frac{1}{2}$ ", 19
21. Bowl; decorated with conventional design on dull blue ground. Diameter, 4", 18
22. Hachi. Decoration of various conventional designs in colours on a blue ground. Diameter, $7\frac{1}{4}$ ", 18
23. Circular plaque, with wood frame lacquered black, on which are butterflies in gold; banana leaves, chrysanthemums, and a snail in delicate colours on blue grey ground. Diameter, 20",
made by *Namikawa of Tōkyō*, 19
24. Vase, oviform, with a lip. Decoration, a central band, with the storm dragon and waves in colours; above and below, geometrical designs and diapers. Height, $11\frac{1}{2}$ ", made by *Gōtō*, 19
25. Kōgō. Decoration, birds and plants in colour on a white ground,
made by *Namikawa Sosuké of Tōkyō*, 19
26. Oblong box. Decoration on the lid, pigeon on a bough, the ground shaded orange; on the sides, a plant scroll in soft colours. $5\frac{1}{2}$ " \times $4\frac{1}{2}$ ", ... made by *Namikawa of Tōkyō*, 19
27. Oblong box. Decoration on the lid, swallow on wisteria bough; at the sides, conventional plants in colours on blue ground. $4\frac{3}{4}$ " \times $4\frac{1}{2}$ ", made by *Namikawa of Tōkyō*, 19
28. Miniature screen in white enamel, with a bird on a bough in colours,
inscribed "*designed by Seitei; made by Namikawa Sosuké of Tōkyō*," 19
29. Square plaque. Decoration, cock, hen, and chicken in colours on a dove-covered ground; inscribed as No. 28. Diameter, $11\frac{1}{2}$ ", 19
30. Vase with lid, translucent enamel. Decoration in bands of conventional design, diapers, and flowers in rich colours. Height, $9\frac{1}{4}$ ", 18
31. Kōro, oval; decorated with butterflies, birds, diapers, and other small conventional designs in very minute work in translucent and coloured enamels on mottled brown ground. 4 " \times $3\frac{1}{4}$ " \times $3\frac{1}{4}$ ", made by *Namikawa Yasuyuki of Kyōto*, 19
32. Small Kōgō, shape of tea-jar. Decoration, flying storks on sea-green ground, by *Gōtō*, 19
33. Small saké kettle. Decoration, design of net-work and other small devices in coloured enamels on copper, bronze, and silver, 17
34. Jar with cover. Decoration, kiri crest and small all-over designs in colour on green ground. Height, 5", 18
35. Kōgō. Decoration, bird and kiku flower on pale blue ground,
made by *Namikawa Sosuké of Tōkyō*, 19
36. Small Hanaiké in marble; decorated with small medallions in gold and coloured enamels. Height, $4\frac{1}{2}$ ", 19
37. Pair of Hanaiké, oviform, in red translucent enamel, with slight decoration in colours round the top, 19
38. Small globular Kōro, with lid. Decoration, hōwō in various coloured enamels on diaper ground, by *Namikawa Yasuyuki of Kyōto*, 19
39. Small dish, early copy of Chinese cloisonné; conventional design in blue and other colours. $4\frac{1}{2}$ " \times $4\frac{1}{2}$ ", signed *Baizan*, 17
40. Small Hanaiké. Decoration, hōwō and dragon in panels on mottled brown ground; cloisons in silver, 19

41. Small Kōro; same decoration as No. 40, ... both made by *Namikawa Yasuyuki of Kyōto*, 19
42. Small Hanaiké; decoration similar to No. 41, and made by same maker, 19
43. Pair small Hanaiké, oviform. Decoration, mandarin ducks in snow on a ground of pale blue.
Height, $5\frac{1}{2}$ ", made by *Namikawa Sosuké of Tōkyō*, 19
44. Hachi. Decoration, conventional flower design in colours on cream ground. Diameter, 7", ... 17
45. Pair of small Kōro, silver cloisons. Decoration, dragons, snow crystals, and flowers in various
colours on a mottled grey ground, made by *Namikawa Yasuyuki of Kyōto*, 19
46. Hachi. Decoration, characters "life without end" and conventional designs in colours on a
green ground. Diameter, $6\frac{1}{4}$ ", 18
47. Hachi. Decoration, flowers and scrolls in colours on a white ground. Diameter, $4\frac{1}{2}$ ", ... 18
48. Hanaiké, with wide lip. Decoration, conventional scroll designs in colours on a cream ground.
Height, $6\frac{1}{2}$ ", 17
49. Saké kettle. Decoration, hōwō and conventional designs of flowers on cream ground, diapered.
Height, 7", 17
50. Round Kōgō in silver, with silver cloisons; decorated with kiku flowers all over in delicate
shades of grey, by *Namikawa Sosuké of Tōkyō*, 19
51. Pair of small vases. Sprays of chrysanthemums, in the distance a landscape, the ground rich
deep blue, cloisons in silver, by *Namikawa of Kyōto*, 19



41. Small Kōro; same decoration as No. 40, ... both made by *Namikawa Yasuyuki of Kyōto*, 19
42. Small Hanaiké; decoration similar to No. 41, and made by same maker, ... 19
43. Pair small Hanaiké, oviform. Decoration, mandarin ducks in snow on a ground of pale blue.
Height, 5½", ... made by *Namikawa Sosuke of Tōkyō*, 19
44. Hachi. Decoration, conventional flower design in colours on cream ground. Diameter, 7", ... 17
45. Pair of small Kōro, silver cloisons. Decoration, dragons, snow crystals, and flowers in various
colours on a mottled grey ground, ... made by *Namikawa Yasuyuki of Kyōto*, 19
46. Hachi. Decoration, characters "life without end" and conventional designs in colours on a
green ground. Diameter, 6¼", ... 18
47. Hachi. Decoration, flowers and scrolls in colours on a white ground. Diameter, 4½", ... 18
48. Hanaiké, with wide lip. Decoration, conventional scroll designs in colours on a cream ground.
Height, 6½", ... 17
49. Sake kettle. Decoration, hōwō and conventional designs of flowers on cream ground, diapered.
Height, 7", ... 17
50. Round Kōgō in silver, with silver cloisons; decorated with kiku flowers all over in delicate
shades of grey, ... by *Namikawa Sosuke of Tōkyō*, 19
51. Pair of small vases. Sprays of chrysanthemums, in the distance a landscape, the ground rich
deep blue, cloisons in silver, ... by *Namikawa of Kyōto*, 19



TOBACCO-POUCHES, PIPES, PIPE-CASES, AND POCKET-BOOKS.

1. Pipe-case, carved ebony, inlaid with various metals. Three Chinese heroes: Riubi, Kwanu, Chōhi. Signed *Riumin* and *Ittosai*.
2. Pipe-case, carved ebony, inlaid with gold. A goddess appears to a warrior in his dream, and presents him with bow and arrows. Signed *Riumin* and *Tōmin*.
3. Pouch and pipe-case, leather. Clasp decorated with figures in various metals, representing four grades of society: the samurai, farmer, artisan, and merchant's wife. Signed *Gengensha Minjō*. Kagami-buta in bronze, head and shoulders of a man scattering beans; chains of silver.
4. Pouch and pipe-case, in leather. The netsuké (kagami-buta shape) in enamel.
5. Pouch and pipe-case, wood; decorated in ivory, shell, and lacquer; Saigio's hat, staff, and bag. Signed and seal, *Minkō*, aged seventy-five.
6. Tobacco-box, made from fungus (monkey's chair); decorated with rice cake in ivory, and a rat in ceremonial dress, in various metals.
7. Tobacco-box, Tsuishu lacquer. Carved with flowers in relief, and inlaid with four butterflies in ivory.
8. Tobacco-box, wood. Carved with monkeys in relief. Signed *Shūōsai*.
9. Tobacco-box, ebony. Carved with rakan, dragon, and tiger in relief. The mounts in ivory. Signed *Shōunsai Yoshimasa*.
10. Pouch and pipe-case, leather. The mounts in silver and other metals; the clasp representing the bell of Miidera. Signed *Yasuhiro*. Netsuké, a dragon in ivory, signed *Kwōgiokusai Naohidé*; silver chains in eight layers, 104 in all.
11. Pouch and pipe-case, leather. Clasp in silver; child leading an ox, kagami-buta netsuké decorated in various metals, with a Chinese subject, Hankwai (a vassal of the Chinese Emperor, Riubi), forcing the door to rescue his master at the conference between the rival Emperors at Komon; chains in silver. Signed *Riumin*.
12. Pouch and pipe-case, leather. Mounts in silver and silver plated with gold; the clasp, kagami-buta, and ojimé, dragons and tigers; chains in eight layers, 104 in all. Signed *Shiuraku*.
13. Pouch and pipe-case, leather. Clasp decorated with the hozuki (winter cherry) in silver, gold, and other metals, coral, and malachite; kagami-buta, a dragon in silver; chains in gold and silver.
14. Pouch and pipe-case, leather. Clasp, "the three saké drinkers," one merry, one sad, the other ill-tempered; ojimé, a Rakan; kagami-buta, dragon and sacred gem, all in silver, gold, and other metals; chains silver.
15. Pouch and pipe-case, leather. Mounts in silver and other metals; clasp represents Také-no-uchi and the infant prince, the son of Jingo (the Empress who conquered Corea), receiving from the

- sea-king the sacred gems, one ruling the high tide, the other the ebb-tide; ojimé, a court noble; kagami-buta, a sculptor carving a crane. Signed on ojimé, *Kazunobu*.
16. Pouch and pipe-case, leather. Clasp, a sea dragon in silver and gold; manju netsuké, carved in ivory, Bente and the dragon; chains in silver. Signed *Kikugawa*.
 17. Pouch and pipe-case, embroidery. Clasp, a wood-cutter in silver; manju netsuké, boy and ox, engraved on ivory. Signed *Naonori*.
 18. Pouch, embroidery and leather. Clasp, a chrysanthemum and wave in silver; netsuke, a rabbit in ivory, enclosed in a silver cage; chains in silver. Seal on ojimé, *Yoshimasa*.
 19. Pouch, embroidery and leather. Clasp, tortoises and waves in silver; kagami-buta, thunder-god passing along a telegraph wire, in relief in various metals.
 20. Pouch and pipe-case, leather, embossed in lacquer. Clasp decorated in various metals, with the Chinese story of Kanshin. Kagami-buta, in various metals; Yoritomo hiding in a tree trunk; chains in silver. Signed *Riumin*.
 21. Pouch and pipe-case, leather. Mounts all in silver; clasp, the ship of good fortune; kagami-buta, a Niō in bold relief.
 22. Pouch and pipe-case, leather. Clasp, a dragon in silver; kagami-buta, a dragon in silver and gold; chains, silver. Signed on ojimé, *Kikugawa*.
 23. Tobacco-box, bronze, bats and fungi in repoussé, with manju netsuké in iron.
 24. Mamori-bukuro (charm bag) in silk, with iron ornaments of armour, decorated with four maple leaves in relief; chain in silver; netsuké, a fencing mask in iron.
 25. Charm-box, wood, carved with a conventional design in relief.
 26. Pipe-case, in lacquer and awabi shell. A girl looking at a picture-book, the outline showing in shell. Signed *Yōkei*.
 27. Pouch and pipe-case, leather. Clasp, in silver and gold, chrysanthemums in relief; inside the clasp Kikujido, engraved; kagami-buta in ivory, with insect and creeping-plant in coral and various metals; chains in silver.
 28. Pipe formed from a kozuka, one side mokumé of silver, shakudō, and copper, the reverse copper; bowl and mouthpiece, silver.
 29. Pouch and pipe-case, leather. Kagami-buta of ivory, copper, silver, and shakudō; a head biting a sickle. Signed, ivory-work, *Genkō*, metal-work, *Naohiro*. Chain, silver; clasp, shibuichi, flat inlaying of the reflection of the moon in silver and persimmon branch in gold, coral, red bronze, and shakudō. Signed *Hideyuki*.
 30. Pouch and pipe-case, leather. Clasp in bronze, head of a saké drinker and a saké ladle; kagami-buta, three heads in relief, in various metals.
 31. Pouch, embroidery. Kagami-buta and clasp, a dragon in relief in gold and silver; chain, in silver.
 32. Pouch and pipe-case, leather. Kagami-buta, ivory and shibuichi; Bhadra and his tiger in high relief. On the chain are represented in tablets and in relief the seven gods of good fortune. Clasp, Ii no Hayata killing the Nuyé, all in silver and other metals.
 33. Pipe-case, natural wood, lacquered, with the figure of a lady in gold, silver, and colours. Signed *Shimeisai*.
 34. Pipe. Silver and gold; dragon and clouds in relief. Signed *Yoshiharu*.
 35. Pipe. Silver, incised pattern, diaper of clouds.
 36. Pipe. Bronze arabesques in relief.



- sea-king the sacred gems, one ruling the high tide, the other the ebb-tide; ojime, a court noble; kagami-buta, a sculptor carving a crane. Signed on ojime, *Kasunobu*.
16. Pouch and pipe-case, leather. Clasp, a sea dragon in silver and gold; manju netsuké, carved in ivory, Beaten and the dragon; chains in silver. Signed *Kikugawa*.
17. Pouch and pipe-case, embroidery. Clasp, a wood-cutter in silver; manju netsuké, boy and ox, engraved on ivory. Signed *Naonori*.
18. Pouch, embroidery and leather. Clasp, a chrysanthemum and wave in silver; netsuke, a rabbit in ivory, enclosed in a silver cage; chains in silver. Seal on ojime, *Yoshimasa*.
19. Pouch, embroidery and leather. Clasp, tortoises and waves in silver; kagami-buta, thunder-god passing along a telegraph wire, in relief in various metals.
20. Pouch and pipe-case, leather, embossed in lacquer. Clasp decorated in various metals, with the Chinese story of Kanshin. Kagami-buta, in various metals; Yoritomo hiding in a tree trunk; chains in silver. Signed *Riimin*.
21. Pouch and pipe-case, leather. Mounts all in silver; clasp, the ship of good fortune; kagami-buta, a Niō in bold relief.
22. Pouch and pipe-case, leather. Clasp, a dragon in silver; kagami-buta, a dragon in silver and gold; chains, silver. Signed on ojime, *Kikugawa*.
23. Tobacco-box, bronze, bats and fungi in repoussé, with manju netsuké in iron.
24. Mamori-bukuro (charm bag) in silk, with iron ornaments of armour, decorated with four maple leaves in relief; chain in silver; netsuké, a fencing mask in iron.
25. Charm-box, wood, carved with a conventional design in relief.
26. Pipe-case, in lacquer and awabi shell. A girl looking at a picture-book, the outline showing in shell. Signed *Yūzai*.
27. Pouch and pipe-case, leather. Clasp, in silver and gold, chrysanthemums in relief, inside the clasp Kikujido, engraved; kagami-buta in ivory, with insect and creeping plant in coral and various metals; chains in silver.
28. Pipe formed from a kozukue one side mokumé of silver, shakudō, and copper, the reverse copper; bowl and mouthpiece, silver.
29. Pouch and pipe-case, leather. Kagami-buta of ivory, copper, silver, and shakudō; a head biting a sickle. Signed, ivory-work, *Genkō*, metal-work, *Naohiro*. Chain, silver; clasp, shibuichi, flat inlaying of the reflection of the moon in silver and persimmon branch in gold, coral, red bronze, and shakudō. Signed *Shideyama*.
30. Pouch and pipe-case, leather. Clasp in bronze, head of a saké drinker and a saké ladle; kagami-buta, three heads in relief, in various metals.
31. Pouch, embroidery. Kagami-buta and chain, a dragon in relief in gold and silver; chain, in silver.
32. Pouch and pipe-case, leather. Kagami-buta ivory and shibuichi: Bhadra and his tiger in high relief. On the chain are represented in tablets and in relief the seven gods of good fortune. Clasp, Hino Hayata killing the Hiyé all in silver and other metals.
33. Pipe-case, natural wood, lacquered, with the figure of a lady in gold, silver, and colours. Signed *Shimeisai*.
34. Pipe. Silver and gold; dragon and clouds in relief. Signed *Yoshihori*.
35. Pipe. Silver, incised pattern, diaper of clouds.
36. Pipe. Bronze arabesques in relief.







37. Pipe. Bamboo, silver mounts.
38. Pipe. Wood, with massive mounts in sentoku, with fish and shells in relief in other metals.
Signed *Genshosai Masaharu*.
39. Pipe. Bamboo mounts in silver, decorated with sacred emblems, forming a chequer pattern.
40. Pipe. Bamboo, silver mounts; karashishi and peonies in relief.
41. Pipe. Bamboo, mounts in silver; dragons and clouds in relief.
42. Pipe. Bamboo, mounts silver, in relief; Nasu-no-Yoichi shooting the arrow.
43. Pipe. Bamboo, mounts silver, in relief; plants and insects.
44. Pipe. Bamboo, mounts, various metals; bamboo and fret pattern.
45. Pipe. Bamboo, mounts in silver, flowers, incised and inlaid in various metals.
46. Pipe. Reed, mounts lotus leaves, in enamel.
47. Pipe. Bamboo, mounts silver, sacred tortoise and dragon in relief.
48. Pipe. Bamboo, mounts silver, incised with diaper.
49. Pipe. Wood, mounts silver; butterflies in relief, and inlaid in enamels.
50. Pipe. Wood, mounts silver and alloy, clouds.
51. Pipe. Bamboo, mounts silver; dragons in relief.
52. Pipe. Bamboo, mounts silver; gilt flowers in high relief. Signed *Masakatsu*.
53. Pocket-book. Embroidery, clasp damascened with diapers.
54. Pocket-book. Embroidery, clasp ivory; Hotei asleep. Signed *Doraku*.
55. Pocket-book. Figured velvet, clasp, various metals inlaid with "mon."
56. Pocket-book. Embroidery, a dragon.
57. Pocket-book. Embroidery, flowers; clasp, diapers in compartments, in various metals.
58. Pocket-book. Embroidery, flowers and scroll; clasp in silver, flowers in panels.
59. Pocket-book. Embroidery, medallions; clasp, shakudō, partly inlaid with gold.
60. Pocket-book. Embroidery, diapers in compartments; clasp, shibuichi with Matura "mon," inlaid in gold.
61. Pocket-book. Embroidery, flowers and leaves; shibuichi, inlaid with diapers of silver.
62. Pocket-book. Embroidery, flowers.
63. Pocket-book. Small size (with netsuké of Uzumé in wood), flowers embroidered.
64. Pocket-book. Embroidery, floral arabesques; clasp, silver gilt, pierced with arrow-heads, the fastener damascened.
65. Pocket-book. Embroidery, birds and scrolls; clasp, silver; inside, a metal mirror.
66. Pocket-book. Silk; clasp, a seated figure and basket in metal. Netsuké ink-case in yellow bronze.
67. Pocket-book. Silk; clasp, metal engraved with circular devices; inside, a metal mirror.
68. Pouch, leather one side, the other wood carved with cherry tree in relief, chain pierced metalwork, netsuké, two ivory wheels.
69. Charm-pouch. Iron and leather, netsuké, a flint and steel box.
70. Charm'-box. Ivory imitating section of bamboo, decorated with plants and a fan in lacquer, netsuké, ivory, decorated with Nō dancer's hat in lacquer.
71. Tobacco-box. Wood lacquered with fruit in relief.
72. Pocket-book. Embroidery, dragons; clasps in silver and other metals.

EMBROIDERIES.

EMBROIDERY, which from ancient times has been essentially a feminine occupation, is still taught by Japanese mothers to their little daughters, who decorate garments for their dolls, and make simple patterns of needlework upon the covers wherewith the Japanese love to clothe various domestic articles. But as a profitable occupation it is practised chiefly by men, who have attained a high degree of skill, far more elaborate and intricate in its technique than anything achieved by other Oriental nations or by European workers. Nor is it a lost craft—in mere technique none of the older work can approach pictures wrought entirely by needle, such as the group of ducks illustrated here (Fukusa, No. 47), the cherry trees in a moonlight landscape (Fukusa, No. 52), or several others in this collection.

Embroideries, although their application is endless, fall into three classes, so far as the collector is concerned, the first including robes and articles of dress of all sorts, from the sumptuous ceremonial garments and domestic robes, to the obi or sash, which is such a distinctive feature in a Japanese lady's attire. In the second class we may place embroideries not intended for personal adornment, such as hangings for the temples, banners and the like, and especially the *fukusa*—a square of rich material, generally silk or satin, intended for covering those presents which play so important a part in the social life of the country. Whatever be the object presented, it is usually placed in some sumptuous box or basket, which is then covered by a *fukusa*. But the box with its covering is returned, and the contents only retained by the recipient of the gift. These *fukusa*, which usually measure about twenty-seven inches square, are not always embroidered, for rich brocade and woven tapestry (as in No. 55) entirely without added stitches, are sometimes used. In others, stencilled work or painting is heightened by embroidery (No. 50). Gold is freely used, and occasionally pieces of ivory or pearl or other substances are added (as for instance in the eyes of the carp in No. 23). The richness of material, and the superb patterns of the older type, almost rival the effect of incrustated lacquer; but in the modern examples an imitation of water-colour painting is achieved so closely, that from a distance none but an expert could be sure whether the effect was gained by brush or needle, and the fabric to which it is applied is at times entirely hidden by the needlework. In a third class come the embroideries made for working into pouches, pocket-books, and the like. Following Japanese conditions, the design of these very rarely corresponds to the shape of the object for which it is intended, but is an elaborate "all over" pattern, which appears like a piece cut from a repeating design. Several unfinished pieces prove, however, that the design was deliberately prepared for its intended size, although, contrary to European practice, no border or panels emphasise the fact. As a rule in this class, the embroidery is worked upon some humble fabric, and hides all traces of the ground.

It would be superfluous to describe the stitches chiefly in use, or the frames on which the larger pieces are worked, as these do not differ essentially from those in common use in the West; but the elaboration and superb freedom of the treatment, so that the line is as full of vigour as if drawn by a brush, cannot be overrated. In many cases it raises a fine craft to something closely approaching art.

EMBROIDERIES:—FUKUSA.

Embroidered unless otherwise described.

1. Dark blue satin. Two nobles playing musical instruments in a boat, with an awning of maple branches.
2. Dark blue satin. Eight ducks in natural colours, and foliage in gold.
3. Dark blue satin. A peasant, his wife and child, under a pine tree, in gold.
4. Dark blue satin. Lady gathering peaches.
5. Light blue satin. Five tortoises and waves.
6. Red silk, small size. Two tortoises and seaweed in natural colours.
7. Dark blue satin. Two hexagonal boxes, cords, and shells for the shell game.
8. Cream cloth. Lobster and three branches of pine.
9. Red cloth, small size. A fan with flowers.
10. Light blue satin. Three karashishi and peonies.
11. Dark blue satin. A landscape with pine trees, cherry trees in blossom, a cottage, and in the foreground, a noble with his attendants.
12. Dark blue satin. The poetess Kikudoshi under a pine tree.
13. Light blue satin. Five children playing, and two storks.
14. Light blue satin. Chōriō returning the shoe to Kwōsekiko.
15. Dark blue satin. A daimio reclining in a verandah watching peasants at work.
16. Dark blue satin. Two storks under a pine tree.
17. Red cloth. Two storks and sacred tortoise under pine tree.
18. Dark blue satin. The seven gods of good fortune.
19. Scarlet cloth. Two hexagonal boxes and shells for the shell game.
20. Light blue satin. Jō and Uba, the spirits of the pine trees.
21. Light blue satin. Mikado's carriage amid cherry blossom.
22. Dark blue satin. Urashima and the sacred tortoise.
23. Red satin. The sage Kinko on a carp.
24. Dark blue satin. Butterflies hovering over flowers.
25. Light blue silk. Two hexagonal boxes and shells for the shell game, partly stencilled.
26. Slate coloured crape. Two cranes and fir trees painted and embroidered.
27. Dark blue satin. Cray fish and other decorations.
28. Grey silk. Three cranes and pine branches painted and embroidered.
29. Dark blue satin. Three boys and saké jar.
30. Light blue cloth. Two sacred tortoises forming a circle on a ground of tortoises stencilled.
31. Painted crape. Small size, embroidered with two carp.
32. Dark blue satin. A noble's summer house on lake Biwa, in gold.

33. Dark blue satin. Five karashishi, peonies, and pine.
34. Coral satin. Circular device of plum blossom, pine, &c.
35. Grey silk, painted. A lady with two attendants; reverse, an embroidered fan.
36. White cloth. Covered with embroidered pattern of various diapers (unfinished).
37. Brocade. Dragons and clouds on a red ground.
38. Dark blue satin. Fighting cocks and cages.
39. Primrose silk damask. Two cranes and other emblems of longevity.
40. Black satin. Storks and nest in a pine tree.
41. Corded black silk. Three medallions of birds and other designs.
42. White satin. Two ducks in realistic colours.
43. Embroidered all over with landscape and waterfall; scene above Nikko.
44. Black satin. Mountain landscape, with autumn, maple, and deer in the moonlight.
45. Silk crape, cream colour, embroidered and painted. A vase on a stand, with fruit of egg plant and peacock feathers.
46. Black satin. Hanging basket of flowers and hawk on perch.
47. Green satin. Three ducks and small aquatic plants.
48. Black satin. Landscape with tea plantations and mountains in the background.
49. White satin. Fujiyama.
50. White silk. Pine branch snow laden, hawk with small bird in its claw, painted and embroidered.
51. White silk. Nelumbium plants and kingfisher, painted and embroidered.
52. Black satin. A moonlit landscape, cherry trees in blossom, a tea house in middle distance, and hills in the background.
53. Cream satin. Chrysanthemums and birds.
54. Cream satin. Chrysanthemums trained to a fence.
55. Woven corded silk tapestry. A dragon, clouds, bird, and peony in colours.
56. Green cloth. Embroidered with twenty-four storks.

EMBROIDERIES:—ROBES, &c.

1. Embroidery on blue satin; storks, ducks, and lotus, covering the entire surface. 69"×73".
Probably 17th century.
2. Portière on gold ground; realistic design of peacocks, peonies, and cherry tree. 75"×117".
3. Black silk embroidered with dragons in gold and colours. Length, 126".
4. Black satin embroidered with a cock and hen, a sparrow and bamboo. Length, 56".
5. Black satin embroidered with cock and hen, camelia, and small bird. Length, 55".
6. Black satin embroidered with a cock, bamboo, and two small birds. Length, 54".
7. Black satin embroidered with a cock, two chickens, chrysanthemums, and two small birds. Length, 55".
8. Robe, dark blue satin, embroidered with blossoming plum trees in gold and colours, a crest on the sleeve.
9. Robe, scarlet silk crape, embroidered with sacred tortoises, cherry-blossom, and storks.
10. Robe, grey crape, embroidered and stencilled; a view on the sea-shore, with pines and boats in rain; with crest.
11. Robe, white figured silk; wisteria and other flowers and fans embroidered in purple, green, and gold.
12. Kimono, grey silk; an iris garden in colours, stencilled and embroidered.

BROCADES.

1. Gold ground with overlapping panels of flowers in various colours; the garment of a Buddhist priest, eight breadths. 136"×55". Probably early 17th century.
2. Obi length of old brocade, 17½" wide; coral ground, cherry trees, and waves on a background of gold diaper.
3. Obi length of old brocade, 16" wide; a crest of two storks and pine branch, on a diaper of diamond shapes.
4. Priest's robe; conventional chrysanthemums and peonies, on a diaper of scrolls, on a red ground.
5. Portion of priest's robe; Imperial kiku crest, forming a diaper on red ground.
6. Red ground with a large repeating pattern of hōwō birds and scroll. 66"×67".
7. Robe; conventional all over pattern in blue, green, red, and gold.
8. Dark blue ground with dragons and clouds in various colours. 40"×36".
9. Tapestry in woven silk. Screens with chrysanthemums trailing over them, quail, and small birds. 82"×53".
10. Tapestry in woven silk; dragon, hōwo, clouds and peony flowers in various colours. 51"×49".

ADDENDA



In. 1043

In. 1052

I N R O.

- | | Century |
|---|---------|
| 1034. Lacquer. Dragon in relief, in brown and red lacquer, on a ground of clouds in chinkinbōri,
<i>signed Rinchōken</i> , aged 78 years, | 18 |
| 1035. Lacquer. An owl on a flowering tree in taka-makiye, on a ground of clouds in togidashi,
<i>signed Kwanshōsai</i> , | 18 |
| 1036. Wood lined with cherry bark, the surface representing leather. Decoration, a lotus plant and
fly in relief, in shell, lead, and lacquer, | 18 |
| 1037. Lacquer. Storks flying at sunrise, and chrysanthemum flowers in taka-makiye and gold-foil,
the back-ground hills and clouds in kinfunji, the lining kinji lacquer, <i>signed Jōkasai</i> , | 18 |
| A fine example of this artist's work. | |
| 1038. Shakudō lined with silver, with netsuké and ojimé in shakudō. Dragon and clouds in repoussé
work, the netsuké pierced and engraved, <i>signed Shōami Moritomo</i> , | 18 |
| 1039. Cherry bark. Bats in shakudō in relief, moon in silver, enclosed in a case of paper, lacquered,
<i>signed (metal-work) Shigetsuné</i> , | 18 |
| 1040. Lacquer. Raijin and Fujin in togidashi of gold, silver, and colours, on black ground, from
design of Issen Hōgen, <i>signed Tōju</i> , | 19 |
| A fine work of a most skilful artist. | |
| 1041. Lacquer. A cat playing with a peacock feather, in taka-makiye and shell inlay, on a ground
of translucent lacquer over dark red, clouded, <i>signed Tachibana Gyokuzan</i> , | 18 |
| This lacquerer generally worked on cherry bark; this example proves him an excellent
artist. | |
| 1042. Lacquer. A boy asleep, in silver, gold, and colour, and a recumbent ox in black and silver
togidashi on a gold ground, probably by <i>Shiomi Masanari</i> , | 18 |
| 1043. Lacquer. Two Shōjō running in a snowstorm, under a large inverted saké cup in gold and
colours on a black ground, | 18 |
| 1044. Lacquer polished black, a shrub in taka-makiye near a house, from the eaves of which is
suspended a swallow's nest and young (in togidashi) in a hanging basket, two swallows in
relief, | 18 |
| 1045. Lacquer. Fish and shells in mother-of-pearl and fish skin, crab in tortoiseshell, sea-weeds in
gold lacquer on a black ground, <i>seal Hanzan</i> , | 17 |
| An interesting example of the work of Ritsuō's adopted pupil. | |
| 1046. Lacquer. A group of Hotei with two other figures feasting, in coloured lacquer and gold in
high relief, the background hirakane, a tree in togidashi ... <i>signed Tōyō (Kwanshōsai)</i> , | 18 |
| 1047. Lacquer. Hōwō in taka-makiye, the reverse kiri and kiku crests in relief in red, gold, and
inlaid shell, on a ground of kinfunji and hirakane, the risers decorated with a scroll,
<i>signed Shinshinsai Tōshi Hidesada</i> , | 18 |

1048. Lacquer. Hōwō and flowering branch of Paulownia in taka-makiye on black ground,
signed Tatsuki Kōkiō, at the age of 80, 18
1049. Lacquer. Three figures in gold togidashi on a black ground, ... *signed Shiomi Masanari,* 18
1050. Lacquer. Four birds flying over waves, pursued by a hawk, in gold and black on a ground of
rich oki-birame, lining silver oki-birame, ... *signed Tachibana Giokusan,* 18
1051. Lacquer. Nō dancer in gold and colour in relief, the reverse peonies in gold on kinji ground,
lining nashiji, ... *signed Jitokusai Hiromichi,* 18
Probably the same as Giokusan.
1052. Lacquer, decorated with three tsuba in gold and silver; the tsuba are inlaid with translucent
enamels, ... *signed Hirata Harunari,* 18
An example of the celebrated family of enamel-workers. Harunari held a special
appointment at the court of the Shogun Iyenari, 1787-1837.
1053. Lacquer. The hundred storks in taka-makiye, ... probably by *Jōkasai,* 18
1054. Lacquer, unpolished, decorated with old coins in relief, ... *signed Jōkasai,* 18
1055. Ivory. Groups of monkeys looking at masks and kakemono, carved in relief, *signed Mitsutoshi,* 19
A modern carver of great merit.
1056. Lacquer. A humorous representation of the six poets (Rokkasen), in gold, silver, and various
metals, damascened and in high relief on a ground entirely covered with oki-birame,
seal Motonobu, 19
A fine example of modern goldsmith's work.
1057. Lacquer. Clouds on a plain gold ground, intro enclosed in a case of black lacquer decorated
with Shōki in metal, and on the reverse two oni in high relief in coloured lacquer,
inscribed "Umetada ō Shōki narai Tsuchida Soyetsu," 17
Here we have Soyetsu, the lacquerer, working with one of the Umetada, a celebrated
family of metal-workers. Shōki was the family name of the Umetada.
1058. Lacquer. One side in silvery lacquer, imitating shibuichi; on this is delicately engraved in
outline two Manzai dancers; the reverse a screen framed in tsuishu lacquer, on which is a
stork flying across a red sun in togidashi, the background nashiji,
signed Yamada Jōka made this (saku), 18
Possibly Jōka and Jōkasai are the same. An excellent example of 18th, or early 19th
century work.
1059. Cherry-bark lacquered black, large size. On it a plant in green lacquer, *signed Zeshin,* 19
1060. Lacquer, seal box. Two cocks fighting, a hen under a coop, and two chickens, in gold colours
and shell, ... *signed and seal Harumasa,* 18
1061. Lacquer, black. Three horses, one inlaid in tortoise-shell, the others in bold outline (one of
shell), filled in with kinfunji, ... 18
1062. Lacquer, togidashi on black. A cottage and trees in rain, ... *signed Koma Koriu,* 18
1063. Lacquer, black, with a house, bamboo, plum, and persimmon tree in taka-makiye; irregularly
placed on the intro in gold, silver, and other metals in high relief are the Junishi (twelve
zodiacal signs), ... 17
An interesting example of seventeenth century metal-work and lacquer.
1064. Lacquer. A cock, hen, and chickens in dull black² (tsuya keshi) lacquer, on polished
black, ... 18



1048. Lacquer. Hōwō and flowering branch of Paulownia in taka-makiye on black ground, *signed Tatsuki Kōkin, at the age of 80,* 18
1049. Lacquer. Three figures in gold togidashi on a black ground, ... *signed Suemoni Harunari,* 18
1050. Lacquer. Four birds flying over waves, pursued by a hawk, in gold and black on a ground of rich oki-birame, lining silver oki-birame, ... *signed Tachibana Giokusan,* 18
1051. Lacquer. Nō dancer in gold and colour in relief, the reverse peonies in gold on kinji ground, lining nashiji, ... *signed Jiokusai Hiromichi,* 18
Probably the same as Giokusan.
1052. Lacquer, decorated with three tsuba in gold and silver; the tsuba are inlaid with translucent enamels, ... *signed Hirata Harunari,* 18
An example of the celebrated family of enamel-workers. Harunari held a special appointment at the court of the Shogun Iyemori, 1787-1837.
1053. Lacquer. The hundred storks in taka-makiye, ... probably by *Jōkasai,* 18
1054. Lacquer, unpolished, decorated with old coins in relief, ... *signed Jōkasai,* 18
1055. Ivory. Groups of monkeys looking at masks and kakemono, carved in relief, *signed Mitsutoshi,* 19
A modern carver of great merit.
1056. Lacquer. A humorous representation of the six priests (Fōkassen), in gold, silver, and various metals, damasked with high relief, but ground entirely covered with oki-birame, *signed Motonobu,* 19
A fine example of modern goldsmith's work.
1057. Lacquer. Clouds on a plain gold ground, intro enclosed in a case of black lacquer decorated with Shōki in metal and on the reverse two oia in high relief in coloured lacquer. *inscribed "Umetada o Shōkinarai Tsuchida Soyetsu."* 17
Here we have Soyetsu, the lacquerer, working with one of the Umetada, a celebrated family of metal-workers. Shōki was the family name of the Umetada.
1058. Lacquer. One side in silver lacquer, imitating shibuichi; on this is delicately engraved in outline two Manzai dancers; the reverse a screen framed in tashu lacquer, on which is a stork flying across a red sut in togidashi, the background nashiji, *signed Yamada Jōke made this (saku),* 18
Possibly Jōke and Jōkasai are the same. An excellent example of 18th, or early 19th century work.
1059. Cherry-lake kōgan on black, large size. On it a plant in green lacquer, *signed Zeshin,* 19
1060. Lacquer, seal black. Two cocks fighting, a hen under a coop, and two chickens, in gold colours and well, ... *signed and sealed Harunasa,* 18
1061. Lacquer, black. Three horses, one inlaid in tortoise-shell, the others in boni outline (one of shells filled in with kinpuni, ... 18
1062. Lacquer, togidashi on black. A cottage and trees in rain, ... *signed Koma Korin,* 18
1063. Lacquer, black with a house, bamboo, plum, and persimmon tree in taka-makiye; irregularly placed on the intro in gold, silver, and other metals in high relief are the Junishi (twelve zodiacal signs), ... 17
An interesting example of seventeenth century metal-work and lacquer.
1064. Lacquer. A cock, hen, and chickens in dull black (tsuya keshi) lacquer, on polished black ... 18



1065. Ivory, large size. The sixteen Rakan, carved in relief on a sunk panel, with a framework of hōwō, dragon, and waves, signed *Shibayama*, 19
A fine example of modern ivory-carving.
1066. Lacquer. Two storks and their nest and young on a pine tree, Fuji in the distance; gold and silver taka-makiye on kinfunji; the risers decorated with kotobuki and chrysanthemums in togidashi, signed *Yamada Toyōyoshi*, 18
1067. Lacquer. Cock and hen under bamboo, in gold and colours on black ground, thinly specked with gold. This inro opens on hinges, and inside are eight oviform receptacles, signed *Hirosé Nagaharu*, 18
1068. Lacquer. Enclosed in a case, and decorated in togidashi lacquer, with maple tree in gold, and red under the gold; on the case are nine storks in taka-makiye, and sedges in gold and inlaid shell, 18
1069. Silver, enclosed in a case, also of silver, which is decorated with flowers in circular designs, birds, and butterflies, in relief in gold and other metals, signed *Haruaki*, 19
1070. Lacquer. Nanten tree, with berries, in kokwa-ryoku-yo lacquer, signed *Teirikusai*, 18
1071. Inro and netsuké in carved wood. The netsuké represents the top of a well, down which Shōki is looking at an oni; the oni forms the inro, signed *Fusai*, 19
1072. Wood. Two rats in low relief in black lacquer; capsicums in red and gold, 19
1073. Wood, shaped like a tortoise, signed *Ikkān*, 18
1074. Bamboo, with five small drawers, decorated with beetles and butterfly in gold and black lacquer, 19
1075. Horn, decorated with fruit and caterpillar in lacquer and lead in relief, 19
1076. Lacquer. Landscape, with hills, waterfall, and maple trees in gold and red on black ground, lining giobu nashiji, signed *Koma Koriu*, 18
1077. Lacquer. Hundred horses in silver and gold togidashi on black ground. A fine example of Shunshō Matashiro, signed and seal *Shunshō*, 18
1078. Porcelain. Hirado blue and white. A landscape with winding stream and figures, 18
1079. Lacquer. Bivalve shell. Exterior of one half in silver lacquer, the other showing the inside in gold lacquer, and decorated with dianthus flowers and diaper in low relief, signed *Koma Koriu*, 18
1080. Wood. A slight decoration of plants in gold lacquer, signed *Zeshin*, 19
1081. Wood. Haliotis shell inlaid in mother-of-pearl, and dog in outline of gold lacquer from drawing by *Okio*, signed *Toyō*, 18
1082. Bamboo. Inside five small drawers; decoration, bamboo leaves and a snail in lacquer and small particles of shell, signed *Jutokusai*, 18
1083. Lacquer. Maple branch, pine and plum in gold and red, on a black ground thinly dusted with gold, signed *Ipposai Kanzan*, 19
1084. Lacquer. Bivalve shells in gold lacquer on black ground; the shells are decorated with landscapes in low relief, signed *Genriosai*, 18
1085. Lacquer. Seven Shōjō and saké jar. The Shōjō are in red lacquer outlined in gold. This inro is of large size and a fine example, probably by a Koma, 18
1086. Cloisonné enamel with netsuké, scroll and diaper design in various colours, 17
1087. Wood. A polished stone inlaid on metal forming a lid; decoration, small circular designs in gold lacquer and shell inlay, 18

TSUBA.

		Century
629.	Shibuichi. Tsuba with Kozuka and Fuchi-Kashira. Ducks in relief in silver and other metals, on waves chased, <i>signed Jintosai Nomura Masahide</i> , and inscribed " <i>made for Sakida</i> ,"	19
630.	Shakudō. Translucent Hirata enamels inlaid, representing folded sheets of paper or Fukusa, with colored designs,	19
631.	Iron, pierced. Nakakimi on horseback, with attendants playing the flute before the gates of Kogo no tsubone,	18
632.	Iron, pierced work. A hedge and Nanten tree in outline,	18
633.	Pair. Iron, pierced and engraved. Arrows radiating from the centre of the tsuba, where their points meet,	18
634.	Mokumé. The surface engraved with lines filled in with gold, in imitation of Chinkinbori lacquer, suggesting the grain of wood, <i>signed Takahashi Masahisa</i> ,	19
635.	Iron. Flying geese in relief in shakudō, moon in silver,	18
636.	Sentoku. Narcissus, the flowers in enamel; the leaves and a goose in various metals, ...	18
637.	Iron. A helmet, the plates studded with silver; a crest in very bold relief of a two-horned demon's head, <i>signed Miochin Nobuiye</i> ,	17
638.	Iron. Cherry tree in relief, the moon in silver, <i>signed Yasutoshi</i> ,	18
639.	Sentoku. Engraved. Handaka Sonja and the dragon, <i>signed Juzui</i> ,	18
640.	Shibuichi. Inlaid with chrysanthemum flowers, leaves and birds in enamel, <i>signed Hirata Narisuké</i> ,	18
641.	Iron, pierced work. Baskets, <i>signed Masanobu of Bushu</i> ,	18
642.	Iron, pierced work. A vase, koro, and two written characters,	18
643.	Iron, pierced work. Various writing requisites,	18
644.	Iron, pierced work. Shells, <i>signed Kinai of Echizen</i> ,	18
645.	Iron. Octagonal, with seal characters in sentoku and shakudō, inserted and pierced, ...	18
646.	Shibuichi. A horse, mountain, and stream, engraved, <i>signed Shozui</i> ,	18
647.	Iron. Two carp in bold relief, <i>signed Natsuō</i> ,	19
648.	Pair. Iron, oak trees with bees' nest, and spider's web, <i>signed Bokuriuken Miboku</i> , aged 64,	18
649.	Shakudō. Horses in low relief in gold, shakudō, and copper, on nanakoji ground, ...	19
650.	Shakudō. Shaped like a sixteen-petal chrysanthemum; decorated with maple leaves in relief in gold, silver, and shakudō,	19

END OF VOL. I.







